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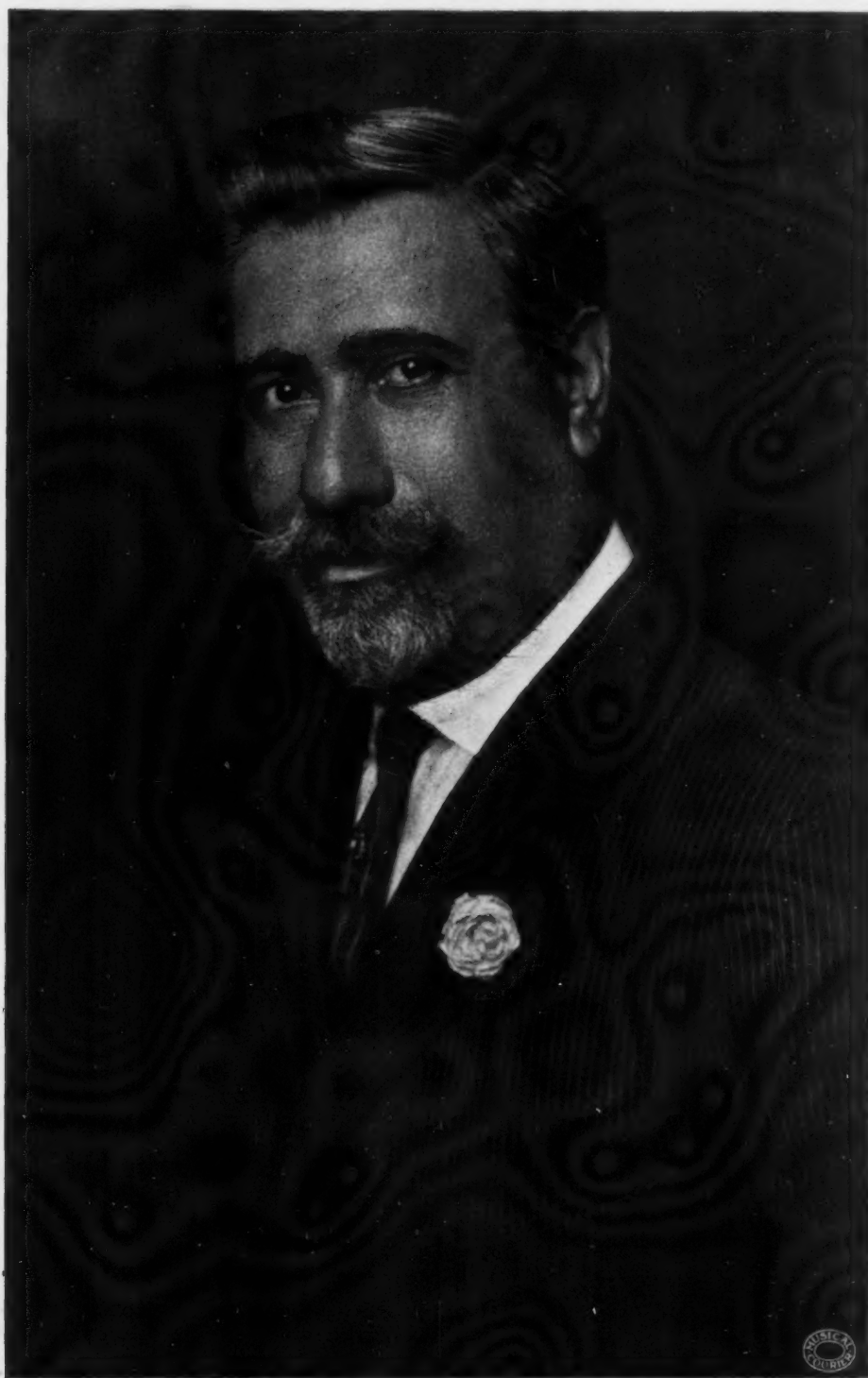
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VOL. LXXI.—NO. 2

NEW YORK, WEDNESDAY, JULY 14, 1915

WHOLE NO. 1842



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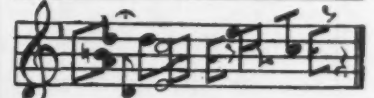
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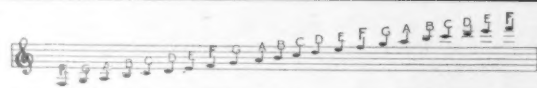
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VOL. LXXI.—NO. 2.

NEW YORK, WEDNESDAY, JULY 14, 1915.

WHOLE NO. 1842.

COUNT GEZA ZICHY.

Sketch of the Achievements and Remarkable Personality of the Famous One-armed Hungarian Pianist.

BY ARTHUR M. ABELL.
II.

In my last article it was the romantic story of Count Zichy's family on his mother's side that interested us. On his father's side his ancestry is scarcely less ancient and interesting. The Zichys are said to be of Arabian origin, and it is supposed that the family emigrated to Hungary from the coast of the Caspian Sea. Formerly there was a Province by the name of Zichya located there and a village named Zich is still to be found in the locality. Many of the portraits in Count Zichy's gallery of ancestors reveal Oriental traits. Documents can still be seen in the family archive, which trace the family tree on his father's side back to the year 1200 in connection with its Hungarian history.

Count Zichy's father, Leopold Zichy, an army officer, was famous for his bravery and his many adventures. On December 21, 1848, the Hungarian Parliament publicly expressed the nation's thanks and appreciation for his repeated bravery and services on the field of battle, and his name was thenceforth enrolled among the Hungarian list of heroes. The pianist's musical abilities were inherited from his mother. He began to play the piano of his own initiative at the age of three, and at five he was given his first teacher. For the next ten years he had piano instruction from various teachers, although he studied the instrument as an amateur only, it having been the intention of the boy's parents to have him embrace the military career.

How Count Zichy Lost His Right Arm.

At the age of fifteen Zichy had the terrible misfortune to lose his right arm while on a hunting expedition. The manner in which this happened is graphically described by Count Zichy himself in his memoirs:

"Meanwhile we had reached the hunting field. Joschka, my valet, put the two loaded guns on the hind seat of the wagon while I got out and handed him the reins. Here we both erred—Joschka by not placing the guns beside him on the box and I by running after the wagon and trying to pull out the gun backward, while the vehicle was in motion. With the friendly assistance of the valet Joschka I succeeded in shooting off my arm. While I was attempting to extricate my gun, one of the mules shied and the hammer got caught in the leather of the seat, whereupon the gun went off. The charge hit my upper arm, but I felt no pain, only a blow and a sting and a sensation of great warmth in my entire arm, but I saw that the sleeve of my coat was on fire, and that the drops of blood were falling to the earth. Nimptsch (a friend, who accompanied them on the chase) tore my coat from my body, and then we saw the blood gush forth. I tried to move my arm,

but could only lift the shoulder. The right arm was shot to pieces, the main artery had been severed, and only half of the bone was left.

"My brothers gathered around me, white as death. Joschka groaned and lamented, tore his hair, and ran about like one demented. Nimptsch was the only one who did not lose his head. He took a coin from his pocket, and tying a corner of his handkerchief around it cried to the others: 'Quick, your handkerchiefs!' Then, as cleverly as a surgeon, he stopped up the wound with the coin and made a bandage with the handkerchiefs. Soon I began to

day brought me to the verge of despair," he writes. "I avoided the piano with secret dread, and the white keys seemed to grin at me like the teeth of a skull. I attempted to write, and with delight found that I would easily learn. The handwriting of the left hand was the same as that of the right hand had been. My first letter was addressed to my tutor, and was as follows:

"DEAR, GOOD ESIKY—If within one year from today I am not enabled to do with one hand everything that others do with two, I shall send a bullet through my head."

"Then I began to take up the struggle with my fate. Night and day I pondered what to do in order to become independent with only one hand."

It took Zichy three hours to dress himself the first time he attempted it alone. "I made use of the door handle, various pieces of furniture, my feet and my teeth," says he, "but I succeeded. I ate no food that I could not cut alone. Today I peel apples, cut my finger nails, dress alone, ride, drive four in hand, and am a good marksman, and I have even learned to play the piano a little. One can with one arm alone be quite independent, but one must

know how to go about it. Some day I mean to write a 'Book for One-Armed Men.'"

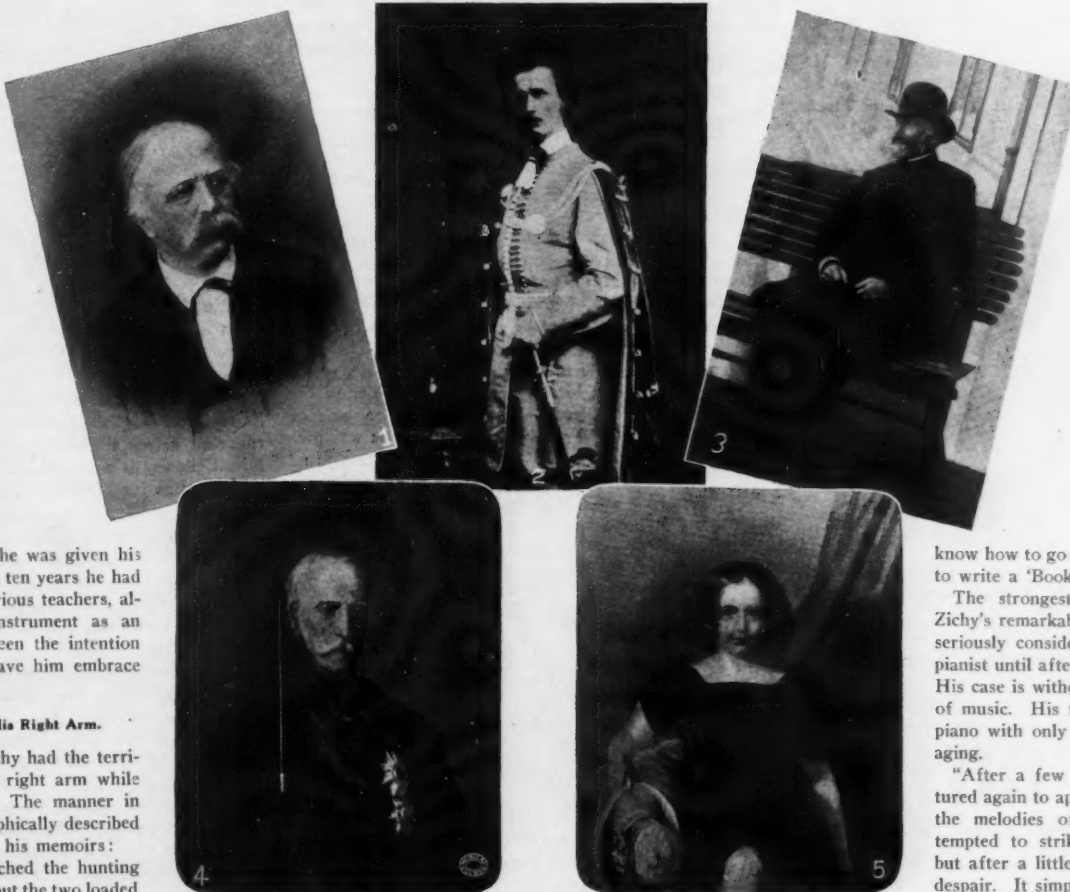
The strongest fact in connection with Zichy's remarkable career is that he did not seriously consider becoming a professional pianist until after he had lost his right arm. His case is without a parallel in the history of music. His first attempt at playing the piano with only one hand was not encouraging.

"After a few weeks," he writes, "I ventured again to approach the piano. I played the melodies of my old pieces and attempted to strike chords while so doing, but after a little while I shut the piano in despair. It simply would not go."

The boy's determination, however, to become a pianist was only strengthened by this experience. He came back to the piano again and again, and finally determined to master it with one hand or die in the attempt. He was given a teacher, who was merciless in her demands.

"My arm grew strong and my fingers became like steel," Zichy says. "I was determined to play the piano and began to make use of my thumb as if it were my right hand. I became an empiric and was not concerned with theories of one-handed piano playing, and I did not even know how it could be done, but I did it."

For the next six years Zichy perfected himself upon the piano, creating new rules of piano playing, which applied only to himself. He realized, however, that in order to make a career he must not only establish new rules of playing, but also create a new one-handed literature, for



(1) Robert Volkmann, Zichy's principal teacher in theory and composition. (2) Count Zichy at the age of eighteen, when he began to study with Volkmann. (3) Michael von Esiky, the pianist's tutor, who encouraged him to become a famous man, although one-armed. (4) Count Franz Zichy, the pianist's paternal grandfather. (5) A charming picture of Zichy's brother, Ernst, as a child.

feel horrible pains, and as Nimptsch drew the bandage tight with his powerful hand, I could feel my bones crack. He was just in time in stopping the hemorrhage, for in a few minutes I should have bled to death."

The boy was taken home, physicians were hastily summoned, and it was at once decided that the arm would have to be amputated. It was a long time before the gloom which this accident cast upon the Zichy household was dispelled. Zichy's tutor, Esiky, said to him: "Think of Nelson and Cervantes. Determine to become a useful, a happy, and a famous man." Zichy recovered very rapidly and was up and could move about in a few days.

"My helplessness in all the necessary activities of the

none such existed. Hence he took up the study of composition in all seriousness. After preliminary studies with a certain Meyerberger in Pressburg, Zichy continued his studies of theory and composition with Robert Volkmann, the celebrated composer, noted for his antagonism to Liszt and Wagner and the new school.

With Robert Volkmann.

Volkmann was a pedantic, but also a very original man, and our hero had some amusing experiences during his association with him. The way he made the old gentleman's acquaintance right at the start was characteristic of Volkmann.

"When I had climbed the three flights to his apartment," Zichy writes, "I found an old man standing at the open door with a broom and dustpan in his hand. I asked him if he could tell me where Robert Volkmann lived, at which the old man pointed to himself with one finger of his right hand. For the moment I was nonplussed, but I soon recovered, and bending over seized the dustpan, saying: 'My name is Géza Zichy. Perhaps I can help you clean up.' Volkmann shoved his old brown fur cap over to the other ear and looked at me in amazement. After we had finished sweeping up I asked him if he would accept me as a pupil. 'I don't give piano lessons, and I wish to have my time for myself,' he replied dryly. 'I don't wish to have piano lessons; I desire theoretical instruction,' I said. To this Volkmann replied sneeringly: 'What does a count need theoretical instruction for?'"

"It was not easy to negotiate with Volkmann. For two full hours I implored him, and finally he said: 'I will give you lessons occasionally, very rarely, only when I have nothing better to do. You are always to knock three times at my door. If I don't open at once that is a sign that I do not care to receive you. In that case you can go home and smoke a cigar.' 'Agreed,' I said, and thus I left the strange man.

"For three days in succession I knocked at his door three times, but it was not opened. On the fourth day I lost all patience. The door had a peephole and a bell, so I rang the bell and immediately squatted, so that he could not see me through the peephole. Volkmann looked through the hole, grumbled a few words, and opened the door. He was forced to smile as he saw me squatting in front of his door, but he let me in. Now for the first time I took a good look at this strange man. Clad in an old gray dressing gown, with big felt slippers on his feet and a fur cap on his head he certainly did not make the impression of being a great man. His heavy gray moustache, his powerful neck, and his sturdy figure gave him the appearance of being a pensioned major. And yet, on looking into his deep dreamy eyes one found there altars dedicated to the highest ideals of art.

"He had me play a few pieces on his wretched piano. He listened musingly and said: 'You must learn, you must learn. If you had any patience and industry you would amount to something, but you won't have patience. However, I will try to teach you the necessary rudiments so that you can study further alone.'

"But Volkmann took great pains with me. Naturally taciturn, he restricted himself to giving me exercises, which he corrected. I clung to him with great devotion, and it hurt me that he was so reserved. Once, when I com-

plained, he said: 'At my age it is not easy to make new friendships. You are sympathetic to me, and that is enough for the present.' Nevertheless he became my friend and was devotedly attached to me and my family."

Volkmann's financial circumstances were at that time very precarious, and but for Count Zichy's aid he probably would have been reduced to abject poverty. Through Zichy's influence he later was given a professor's chair at the new music academy at Budapest, of which Liszt was the president.

Count Zichy Meets Franz Liszt.

No greater contrasts could be imagined than Robert Volkmann and Franz Liszt. Liszt always revealed a benevolent and generous attitude toward Volkmann, although he considered the latter's compositions second rate, which, in fact, they were. But to Volkmann Liszt's brilliant personality was most unsympathetic, and it was for this reason that our one-armed pianist had not yet approached his famous colleague. At a concert in Budapest in the spring of 1873, when Count Zichy was twenty-four years old, he met Liszt. A ballad by Zichy, which figured on the program, and which had been composed under Volkmann's direction, interested Liszt. After the performance the great pianist approached his younger colleague and in a most friendly manner invited him to visit him on the following day. "We can then consider your ballad more in detail," said Liszt.

"I had never called on Liszt," writes Zichy, "because of Volkmann's antipathy. He did not sympathize with Liszt's school of composition, and personally he seemed to him altogether too much a man of the world. But now I called on him, as I could not refuse such an amiable invitation. Liszt sat down to the piano and played my ballad through. And, oh heavens, how he played it! Parts, which seemed to him too monotonous, he changed, transposed, enlarged the principal themes and embellished them with a golden shower of passages, and all the while he gave a rousing fire of comment: 'I know that this is the way you meant it, but it did not turn out quite as you intended.' I wanted to kiss his hand, but he hugged me and said: 'We must become acquainted and I hope that your master will pardon me if I take an interest in you.' I felt giddy, when leaving the great man, for a new world opened up before me."

It was many months, however, before Zichy had an opportunity of seeing Liszt again. Meanwhile he continued his studies with Volkmann.

Liszt and Volkmann.

Count Zichy gives some interesting reminiscences of Liszt and Volkmann in his Memoirs. "Liszt and Volkmann," he writes, "were such opposite and contrasting natures that they could not understand each other, although Liszt always judged Volkmann appreciatively. He joked about his coffee machine, but he ever defended and praised his ability and knowledge. Not so Volkmann. The grim old champion of classic traditions fell upon Liszt's works with a fierce rage. In his eyes Liszt was a defiler of the temple, who had frivolously destroyed the tabernacle of the old classic forms. For him no reconciliation was possible. What trouble I took to reconcile these two men! At last I succeeded in enticing them both to dine with me. Liszt was amiable and jovial without being ironical. But Volkmann was taciturn and in a grumbling mood as usual. I toasted my guests, declaring that I was happy to be able to welcome two such great men at my table, closing with the remark: 'To the glory of art may you two men draw ever nearer to each other.' Liszt raised his glass and replied: 'That I will gladly do. If Robert Volkmann had never written anything but his B flat minor trio he would have the right to claim the admiration and friendship of every sincere musician.' They touched glasses, I heard a short, sharp crash—Liszt's glass broke and the champagne was spilled over the table. Volkmann smiled and whispered into my ear: 'Always the comedian.' The devil was victorious and laid his tail between these two men."

The good will which Liszt displayed was wholly lacking in Volkmann, and so Zichy made no further attempts to reconcile them. The more Zichy became drawn toward Liszt's magnetic personality the more did he become estranged from Volkmann because of the latter's attitude. "I noticed," he writes, "that he was more and more displeased at seeing me drawn into Liszt's magic circle. True, he did not speak of it, but he gradually withdrew from me, and our personal association became restricted to the time when Liszt was not in Budapest. It was quite impossible to study with Volkmann and Liszt at the same time."

Volkmann lived in Buda and Liszt lived in Pest. The River Danube divides the city of Budapest into two parts.

On the right shore is Buda, on the left Pest, the latter being the principal part of the city.

"Liszt was always surrounded by thousands of people," Zichy continues, "and it was hours before I could be with him alone, and he would not consider the lessons before we were alone. With Volkmann it was the opposite. To get a lesson an hour along meant being with him at least three hours. First he would always make coffee according to his own complicated system. Then newspaper clippings were arranged, and then he would open and shut various drawers, arrange his music, select cigars, and so forth. Finally after about two hours he would begin to look at my exercises. In Liszt's case one had to have patience with his surroundings, but in the case of Volkmann with the man himself. My wife, who had the patience of an angel, had to become accustomed to his ways. When Volkmann came to dine with us he was generally an hour late, and when he finally appeared he would say with the greatest composure: 'I am afraid I am a few minutes late.'"

Although Volkmann spent the greater part of his life in Budapest he was a German, a native of Saxony. He was an intimate friend of Robert Schumann in his younger years, and his style of composition was always greatly influenced by Schumann. Although he was a prolific writer, particularly in the field of instrumental composition, his works are today, thirty-two years after his death, practically forgotten. Two seasons ago, in commemoration of the thirtieth anniversary of his death (he passed away in 1883), Nikisch revived his D minor symphony, op. 44, but it made little impression. His "Serenade" for string orchestra and the B flat minor trio, so praised by Liszt, are still occasionally performed, but as a whole he no longer figures in our musical life, and even these works will probably soon be forgotten. Volkmann was a very original character as a man, but as a composer, strange to say, originality is the one factor which is most lacking in him.

(To be continued.)

Music League Park Concert Dates.

It has been announced that the three park concerts under the direction of the Music League of America committee, of which Olive Fremstad, Margarete Matzenauer, Ernest Schelling and Josef Stransky are members, would take place in Sunset, Winthrop and Tompkins Park, Brooklyn.

On July 20, Alfred Ilma, the Arabian baritone, will give a series of songs at Sunset Park, at 8.30 in the evening. The park department will furnish it's piano.

On July 27, David Sapirstein, the young pianist, who with Rubinstein, is said to have been the only one to play six successive programs in six successive days, will play and Ilma will sing. The innovation of a piano solo in the parks is one that is being watched with interest by musicians.

Mme. Gilderoy Scott, contralto, and Katherine Galloway are on the program at Tompkins Park August 3. Mme. Scott is an English contralto who was touring on the continent before the war forced her to curtail her tour. Miss Galloway is a young American girl who has already made a name for herself in concert work.

Other concerts will be announced later. It is expected that there also will be some in New York.

Raymond Ingersoll, park commissioner, has been much in accord with the Music League Committee in providing this unusual music for the people. The Brooklyn Park and Playground Association through Seymour Barnard likewise deserves great credit for the active assistance in helping with the working out of the details. The Brooklyn newspapers have been most helpful in the agitation.

"What the few concerts as a start may lead to," said one of the Music League Committee recently, "no one can predict. It may bring about a change in the whole musical development of America. And it is a good sign too that the people get the opportunity to hear such good musicians as David Sapirstein, who offers his services in a public spirited way which many might follow, especially considering the fact that the welfare of many thousands is at stake. It matters not that this welfare is not a material one of protection from heat or cold. The spiritual welfare is just as important to these people.

"What next year may see in the way of park music and concerts it is hard to say. Perhaps the city will appreciate the value of the music then, perhaps our Board of Estimate will feel that in taking away the music from the people, it is treading on a dangerous ground.

"There is no doubt that in the neighborhoods where the first concert is to be held, the people are looking forward with a great deal of anticipation to them. The local boards of trade and commerce are passing resolutions of thanks to the artists, the Music League Committee, the Park and Playgrounds Association of Brooklyn and the Park Commissioner, who has made the thing possible."

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—Frank King Clark, Berlin, July 19, 1914.

Californians Fête Mrs. H. H. A. Beach.

A representative audience of local musicians, and musicians from all over the country, listened to a performance of Mrs. H. H. A. Beach's concerto at Los Angeles, Cal., Saturday evening, June 26, by a very good orchestra, under Adolf Tandler's direction. Much applause followed the close of each movement and at the close of the entire concerto there were several prolonged recalls and cries of "bravo!" with waving of handkerchiefs. Rarely beautiful flowers were banked upon the stage for the famous composer.

Monday, June 28, was named "The Mrs. H. H. A. Beach Day" by the officials of the Panama-California Exposition at San Diego, and Mrs. Beach was the guest on the grounds all day. This included a luncheon by the president, Mrs. Davison, and the other official ladies. Concerts were arranged in her honor by the Hawaiian and Spanish singers and dancers. An organ recital was given by Dr. H. J. Stewart and Mrs. Rowan, contralto, sang several Beach songs. Dr. Stewart presented Mrs. Beach to the public and the audience was exceedingly cordial. A large reception by the ladies followed and Mrs. Beach took an early evening train back to Los Angeles.

Mrs. Beach is now in San Francisco.

Apropos of the foregoing, the following, which appeared in the Los Angeles Examiner, June 7, is herewith reprinted:

"Mrs. H. H. A. Beach, one of America's leading women composers and whose works have received probably greater recognition in Europe than in this country, wrote for the Examiner the following brief treatise on her concerto for piano and orchestra in G sharp minor, which was played last night at Trinity Auditorium:

"The work is in four movements, the last two being connected.

"The first, 'Allegro,' is serious in character, piano and orchestra vying with each other in the development of the two principal themes, of which the second is songlike in character. There is a richly worked out cadenza for the solo instrument near the close of the movement.

"The second movement, 'Scherzo,' bears the subtitle 'perpetuum mobile,' and consists of a piquant etude rhythm unbroken throughout the piano part, set against an orchestral background that sings the melody in the stringed instruments. This is a short movement, with a brief cadenza for the piano before the final resumption of the principal theme.

"The slow movement is a dark, tragic lament, which, after working up to an impassioned climax, passes through a very soft transition phase directly into the last movement, a bright, vivacious 'rondo.'

"Before the close there comes a repetition of the lament theme, with varied development, quickly followed by a renewal of the rondo and then a coda."

In another column of the same issue appeared in an extended report of an all American program of the convention, these references to this much admired American woman composer:

"It was an all American program and it was a duly appreciated honor to Los Angeles that it was presented here—an honor felt deeply by the local and visiting lovers of music, who filled the great auditorium with themselves and their applause.

"Composer and artist, teacher and producer, dilettante and just plain music lover (but not lover of plain music), all were in the throng which seemed almost unable to express their appreciation of the numbers either manually after their individual rendition or vocally when composer left the stage and joined friends and admirers in the audience.

"Mrs. H. H. A. Beach, of Boston, one of America's greatest women composers, was at the piano while her concerto for piano and orchestra was played.

"Mrs. Beach's concerto in G sharp minor showed her in a dual capacity to the audience. It was difficult to appreciate the fullness of her ability because one's mind was divided between her work as a composer and her work as a concert pianist, in both of which she excels.

"The concerto is in four movements. Orchestra and piano are pitted against each other in the working out of the two principal themes in the first, which is 'Allegro,' and of considerable seriousness. A truly wonderful cadenza for the piano toward the end of the movement is beautifully conceived and executed."

From the Los Angeles Times, June 27, these excerpts, relative to Mrs. Beach's compositions, were culled:

"Last night will remain a beautiful memory, perhaps for many a day, in the minds of those who witnessed the first orchestral concert of the music festival at Trinity Auditorium.

"Striking triumphs were scored by Arne Oldberg and Mrs. H. H. A. Beach. The latter was called back many

times to answer the applause which greeted her rendition of her own piano concerto in C sharp minor with the orchestra.

"There is a certain quality of wonderful vitality in the playing of Mrs. H. H. A. Beach, which leaves a vivid impression on the mind of a hearer. It is undoubtedly the strong optimism, the pervading influence of which is felt in all her works. One never quite away from 'The Year's at the Spring' keynote.

"It came to the front quite forcibly in a closing passage of the first movement of her concerto. This same movement builds an unusually ornate and imposing structure on which the rest of the composition rests gracefully. The second movement, al scherzo, quasi perpetuo movile, is a remarkable piece of work in its brilliance and fluency. The opening of the third movement is rich in the piano part and in the instrumentation for the brasses. It varies from a lento to a fine allegro ending.

"The touch is perhaps a little more certain in the second and third movements, but I would want to hear the composition a second time before definitely declaring this to be the case, for there is far more involved material dealt with in the first movement. Mrs. Beach shows more of a feeling for classic poise than many other modern composers, and she achieves better contrasts, which she formally works."

Musicians' Concert Management Artists.

Povla Frisch, the noted soprano, who will make her first professional visit to these shores next season, has just announced by cable to her American representatives, her safe arrival in Paris, after an uneventful crossing of the Atlantic.

The executive heads of the Musicians' Concert Management, under whose direction Mme. Frisch will appear, were loath to see their most important artist take



POVLA FRISCH ON THE CONNECTICUT ESTATE OF SOME AMERICAN FRIENDS, WHERE SHE HAD PLANNED TO PASS THE SUMMER HAD NOT THE CALL TO EUROPE INTERVENED.

such a risk. She had come to this country late in the winter to make arrangements for her tour, and had planned to spend the summer here going over her programs, when a cable was received from her Paris managers, insisting that she return, despite war conditions, and fulfill a contract for a series of concerts in Spain. As the tour was an important one and included several concerts in San Sebastian, the famous coast resort where King Alfonso has his summer palace, the soprano decided to brave the perils of the deep.

"I'll eat and sleep in a life preserver jacket," she laughingly told a friend who saw her off on the steamer Rochambeau on its last trip. "If we are torpedoed, and I don't happen to get into one of the boats, I know that I can keep afloat for an hour," she added, "for I'm Danish,

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you know, and we're used to swimming in cold water in my country."

However, the receipt of her cable has restored confidence for the present, and there will be no further cause for worry until the time approaches for her return in October. She will enter at once upon the very busy season already assured her by her managers. They are confident that her advent will be one of the sensations of the coming musical season, and from the demand already shown for her services, it looks as though before the end of the season Mme. Frisch would rank here as she does abroad, with leading Lieder singers.

On November 10 Mme. Frisch will make her New York debut in Aeolian Hall in a recital program, and on November 16 will open the series of concerts arranged by the Twentieth Century Club of Buffalo. Three days later will occur her Detroit debut, when she will sing at one of Mrs. Messimer's Morning Musicales at the Hotel Statler.

On December 20, providing that the new clubhouse is completed, she will sing at the housewarming festivities of the Colony Club, New York's exclusive woman's organization. A proof of the exceptional demand that has been awakened for the services of Mme. Frisch is shown by the fact that already she is booked for a return appearance in Buffalo in March, before the members of the Chromatic Club.

For her accompanist, Mme. Frisch has been most fortunate in securing Jean Verd, the gifted French pianist. In Paris Mr. Verd has had a brilliant career, first as a pupil of Vincent d'Indy, winning the Grand Prix at the Paris Conservatoire and latterly as a concert pianist. Last winter, which was his first in America, he appeared with Pablo Casals on a number of occasions when Harold Bauer was not available. This year he will make a few special appearances with Mr. Casals as well, and it is possible that for several concerts a Frisch-Casals-Verd combination will be formed. Negotiations to that effect are pending with several musical organizations. It would be a combination which is very well known abroad, as Mme. Frisch and Mr. Casals have made several successful joint tours in France and Spain.

Another fine artist, who has just come under the banner of the Musicians' Concert Management is Sascha Jacobsen, the young Russian violinist, a pupil of Franz Kneisel, and a recent graduate of the Institute of Musical Art, where he won the Loeb prize of \$500.

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Evelyn Starr a Consistent Worker.

Evelyn Starr's views on regular practice were merely touched upon in an interview with that interesting young violinist, which appeared in a recent issue of the MUSICAL COURIER. In a letter received of late from her summer outing place, Wolfville, Nova Scotia, Miss Starr writes more in detail, as follows:

"It is true that I hate routine—but who doesn't? Nevertheless, nothing is more necessary.

"When not working for a particular program, I practice about three hours a day, and those three hours are absolutely systematized, so that my repertoire is covered about once in a week or ten days—when not the whole concert—or whatever work it may be, their movements, or just passages, are reviewed and slowly practiced. Everything, as Professor Auer always insists, depends on slow and careful practice. If this method were conscientiously carried out the many hours a day practice would be greatly lessened.

"When preparing for concerts I increase my practice to four and even five hours—but a few days before, I try to do not more than a couple of hours' work.

"Sometimes this is impossible, of course. As I said, I should far rather work up a concerto, which I had not



EVELYN STARR.

played for a couple of years, within a week or two by simply cramming, than to keep up a constant routine. I learn quickly and know how to concentrate, and that is a great help to me, as it means that when necessary I can prepare something in a fairly short time—but not in a few hours.

"Just now one doesn't feel much like routine or hard work."

Miss Starr is spending the summer in recreation and work in Nova Scotia. She will return to New York in the early fall to fill many engagements.

Dora Becker Preparing for Concert Work.

Dora Becker, the distinguished American violinist, who is to be heard on the concert stage again this coming season after having given up active concert work for some time, is kept constantly busy preparing her large repertoire and arranging her plans for a tour of the States beginning early in the fall, and for which engagements are now being booked.

An amusing incident occurred last week when the various newspapers and magazines in commenting upon the welcomed return of Dora Becker to the concert platform referred to her as the daughter of Gustav Becker, the well known pianist and pedagogue. She is the sister of Mr. Becker and not the daughter, as the papers stated.

Just at the present time this well known violinist is planning to spend most of the summer at her home, 18 Hedden Terrace, Newark, N. J., where daily practice will occupy most of her time. She will spend part of August in Maine.

Haensel & Jones Artists in St. Louis.

The St. Louis Pageant Choral Society announces the engagement of the following artists through Haensel & Jones: Lucille Stevenson, soprano; John B. Miller, tenor; Kathleen Howard, contralto; Horatio Connell, baritone, and John Campbell, tenor. The St. Louis organization will give "Samson and Delilah" and "The Messiah." The dates for the performances are November 14 and December 28, 1915.

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The Los Angeles Examiner says:

"The dainty Viennese who has been chosen for this position in Horatio Parker's new musical masterpiece is considered by many eminent critics as ranking second only to Pavlowa, if indeed she is not the equal of that famous dancer.

"Her technic is of the same school as that of Pavlowa, both having been trained in the Royal Opera of Vienna, and her ability has so impressed Composer Parker that he has written a special solo dance for her into the production."

Ferrari-Fontana Tells of War Experiences.

Lieutenant Edoardo Ferrari-Fontana arrived in New York on Monday morning, June 21, on the Duc d'Aosta, from Italy, as already announced by the MUSICAL COURIER, the same ship on which he sailed on May 15 to rejoin his troop in Italy. The tenor was received at the pier by his wife, Margarete Matzenauer, also of the Metropolitan Opera Company, who came down from their country estate at Schroon Lake.

Ferrari-Fontana, besides experiencing actual warfare with his regiment, the Eleventh troop of Foggia, Italy, brought home with him the Order of Commendatore, bestowed upon him by the King of Italy. This is the same order that was given to Caruso. It is a signal honor in Italy, and carries with it the privilege of the title Comm.

Ferrari-Fontana will spend the summer with his wife and baby, Adrienne, and after the opera season, as well as before, will sing and make a tour under the management of the Booking and Promoting Corporation of Aeolian Hall, New York.

The tenor has much to say of Italy and war time conditions.

"After war had been declared," he said, "I was called to the colors and for a week we were fighting in small skirmishes near the border. It was my old regiment, the Eleventh cavalry of Foggia, which I had rejoined. But then an order came from the government, that pursuant with the policy of allowing the singers to be released. I was to be let go after a week. And at the same time the Order of the Commendatore was bestowed upon me.

"And so I am back in America and ready and eager for my American tour next season," and the tenor smiled at his wife for acquiescence, and received it.

"It is through a great piece of luck that I am alive now," declared the tenor. "We were on a motor scouting party, another officer and I, and a sentinel mistook our car and ordered us to halt. The chauffeur did not hear, and the sentinel fired a number of shots at us before I was enabled to bring the car to a stop."

Mme. Matzenauer is an Austrian and Signor Ferrari-Fontana is an Italian, but the conflicting nationalities have never conflicted with their married life, which is a most happy one. Both will spend the summer with little Adrienne at Schroon Lake, and in the fall will appear in concert together, before and after the opera season.

Ferrari-Fontana is the tenor who won great success last season with the Metropolitan Opera Company in the "Love of the Three Kings."

Helen Stanley's Experiences.

One of the few unpleasant recollections which Helen Stanley has of the past season—and, in view of the artistic success that she scored throughout the season, they were extremely few—was her trip from Europe when she came for her American tour. The soprano had spent several years in Germany both in study and in operatic work, and the war was well under way when the time came for her to return to her native land. American refugees were crowding homeward bound ships and travel was far from pleasant.

"I came home on the steamer Rotterdam," explains Miss Stanley, "and the trip—well, it was a nightmare to me. The steamship people were not to blame, of course; for their resources were taxed to the uttermost. The state-room I succeeded in getting was in the hold, which was divided into sections by means of canvas partitions. My section was near the boiler room, and the noise and heat were anything but agreeable. The change from heat to cold brought on an attack of bronchitis, from which I was fortunate to recover in time to fulfill my opera engagements. One night I begged a steward to place my mattress in the open passageway, but when I saw several rats and an interesting collection of vermin in possession of the surroundings, I decided that my dark and stuffy corner had its compensations, after all."

Miss Stanley will remain in America all next season, filling, in addition to her operatic work with the Chicago Opera Company, a long list of concert engagements under the management of Loudon Charlton. American critics were most appreciative over the qualities of her art revealed last season. As soprano of the Century Opera Company she had opportunity to reveal her varied gifts in such roles as Mimi, Butterfly, Thais and Marguerite, and in every instance her singing and acting were warmly applauded. Her greatest success, perhaps, was in "La Boheme," her brilliant interpretation of the Puccini role being deemed an accomplishment of special note.

Los Angeles Hospitality.

[From the Los Angeles Herald, June 24, 1915.]

After the lecture a luncheon, which Mrs. Garret described as a "joy," was given in the Ebell Clubhouse, with many prominent musicians and delegates as the guests of honor. These included Mrs. Kinney, president of the Federation; Mrs. Emerson H. Brush, of Elmhurst, second

vice-president; Alfred Hertz, from the Metropolitan Grand Opera House, New York, who will direct "Fairyland"; Paul Eisler, assistant director; Cecil Fanning, baritone; Leonard Lieblich, editor of the MUSICAL COURIER; Yvonne de Tréville, Carrie Jacobs-Bond, composer; Charles Wakefield Cadman, Princess Tsianina Redfeather, Albertina Rasch, Kathleen Howard, Mrs. Garrett, Mrs. Jamison and F. W. Blanchard.

BUFFALO NOTES.

Buffalo, N. Y., July 10, 1915.

Ignace J. Paderewski and Mrs. Paderewski spent June 25 in Buffalo and were the honor guests at an evening reception given by Dr. and Mrs. Francis E. Fronczak at their home in Fillmore avenue. About fifteen hundred Polish and other citizens greeted the pianist and his wife.

Jan Sikesz, who has a studio in the city, expects to continue his teaching here until August 1. A group of his friends were greatly favored during the week past by an opportunity to hear the Dutch pianist perform an entire program in the quiet of his beautiful studio. The numbers played were the Schumann fantasia; sonata, B flat minor, Chopin; two intermezzi and a waltz of Brahms; "The Gold Fish," Debussy; "Romance," a new composition, by Frank la Forge, and two Liszt numbers which included one of the Hungarian rhapsodies. Residents of Buffalo and surrounding towns are taking advantage of the present opportunity to study with this well known artist.

On Friday evening June 25, a recital and demonstration of the Locke Primary Plan, Flora E. Locke, inventor, was given at Auditorium Hall before a large and interested audience. A class of about forty first year students gave good account of the season's work by active cooperation in the different numbers and by ready response to all tests. The Locke Primary Plan teaches the foundation of music in rhymes and songs, drills and tests, analysis and playing. The program contained class songs and drills clearly defining the geography of the keyboard, musical notation, time and rhythm, musical terms, pitch, scales, chords and transposition. Different subjects were illustrated at the piano by the young performers and in these as well as in many other solos and duets the listener was given opportunity to estimate the practical value of the method. The piano work showed careful training, the different pupils playing with clean musical tone and commendable relaxation. Mrs. Locke announces a normal course for teachers, and also announces September 15 as the opening date of her fall term for students.

Mr. and Mrs. George Bagnall have just closed a successful season with two recitals at which their junior and senior piano pupils were presented. EDWARD DUNEY.

Pizzarello Will Remain in New York.

Joseph Pizzarello will remain in this country this summer instead of taking his usual European trip. On account of his many out of town pupils, Mr. Pizzarello will continue vocal instruction throughout the summer at his Carnegie Hall studio, New York.

Henry James and John Powell.

While in London two seasons ago John Powell, the pianist, received a most unusual tribute from Henry James, the distinguished author. Mrs. Richard Green, widow of the historian, and herself an historical writer of high rank, has been one of Powell's ardent admirers. After many vain attempts she succeeded in taking Henry James to one of Powell's recitals. Mr. James went very unwillingly,

MAY PETERSON

SOPRANO

OPERA COMIQUE, Paris

The American Girl Who Took Paris by Storm

CRITICISMS:

The Dedication of the Municipal Organ, Springfield, Mass., June 25th, 1915

Miss Peterson, a young American singer, went to Italy to prepare for an operatic career which she has been following with success in Paris. She is a singer of many fine qualities, with considerable finish and a clear, full soprano voice of large range and lyric character. . . . For encore the singer sang "The Lass with a Delicate Air," by Dr. Arne, and a charming bit of singing it was. . . . She was given an extremely cordial reception, and it is to be hoped that there will be other opportunities to hear a singer of such unusual promise.—Springfield Republican, June 26, 1915.

In the selection of Miss Peterson, the young Wisconsin woman with an enviable musical reputation, the committee made no mistake, and her voice, remarkable for its purity and charm, and used with captivating simplicity, won emphatic approval from the start.—Springfield Union, June 26, 1915.

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declaring that, although he loved music, he disliked to hear it surrounded by noisy audiences, in ugly music halls; that he loathed the piano, and, above all pianists.

After the concert, Mrs. Green was surprised and delighted when Henry James expressed a desire to meet Powell, so a few nights later she invited the two Americans and a distinguished company to dinner.

Powell was asked to play. Henry James seated himself in a big chair in the furthest corner of the room, shut his eyes and, apparently, went to sleep, much to the annoyance of the musical ladies present. When Powell finished playing a swarm of ladies came up to congratulate him, when Henry James, annoyed by the emptiness of the flattery, rose from his chair, walked to the center of the room in such a way that every eye was fastened upon him, and said:

"I have something to say to Mr. Powell. When our good friend Mrs. Green invited me to go with her to your concert I accepted very unwillingly—told her my dislike of concert audiences, the piano and long haired, affected pianists. I went merely as a matter of friendship to her. When you came out on the stage I thought to myself, 'This is a very commonplace looking person, and is far too young, besides, to be able to produce the results which Mrs. Green had promised.' You sat down at the piano and began to play. I thought to myself, 'I have often heard pianists play every bit as well as this.'"

Here Powell flushed and began to look exceedingly uncomfortable, while murmurs of remonstrance became audible from admiring ladies. Henry James held up his hand to enforce silence, and continued: "And then, suddenly, the piano disappeared—there was no piano there. And then the audience disappeared: I was alone with you. And then you disappeared. There was no John Powell there, but a mighty wind filled the whole place and played upon my soul."

"Please, ma'am," said the little girl from next door, "mother wants to know if you will lend her your new mechanical tune player this afternoon."

"What an extraordinary idea! Is she going to give a dance?"

"No, ma'am. We're tired of dancing to it. She wants to keep it quiet for a couple of hours so that the baby can sleep."—Washington Star.

John S. Duss Heard From.

John S. Duss, who created quite a stir in New York some fifteen years ago when he gave a series of summer night concerts with his band in St. Nicholas' Rink and at Madison Square Garden, which latter place he transformed into a small Venice, and who afforded thousands an opportunity to experience many enjoyable evenings during the hot spell by his conducting of an excellent band, has suddenly emerged from apparent obscurity, as will be noted from the following article which appeared in the Pittsburgh Press of July 4:

"That a prophet is not wholly without honor 'save in his own country' is rather humorously called to mind by a paragraph published in the personal columns of the Ambridge Herald, Thursday. It read as follows:

"John S. Duss, a former resident of this place, but now located in Florida, is visiting friends here."

"In this obscure, laconic and casual way the Herald told the natives that the man who once held supreme sway over the community of Economy, on the site of which Ambridge stands with all its hustling, industrial activity, is again in their midst. Mr. Duss is virtually the founder of Ambridge, since it was during his administration as president trustee of the Harmony Society that the industries of Ambridge were inaugurated. He was not only the most potential influence in the Beaver Valley, but was a director in some thirty corporations, a national figure in the music world, which prompted an enthusiastic Boston critic to declare that 'Duss put Pittsburgh on the map musically,' and, by reason of the protracted litigation arising out of the affairs of the Harmony Society, as well as the widespread interest which attached to the organization because of its quaint customs and unusual tenets, he was a figure of international celebrity.

"It will be recalled that Mr. Duss, who spent his boyhood in Economy, his young manhood in the West and returned to Economy to assist the venerable then president, Father Jacob Henrici, organized the village musicians into a band which he directed and which ultimately grew to be one of the finest musical organizations in this part of the country.

"Mr. Duss subsequently directed the Metropolitan Grand Opera orchestra on tour and for a season in Madison Square Garden, New York, which he transformed into a replica of Venice with its limpid canals, its gondoliers and its dreamy, romantic atmosphere. There with the band, under Mr. Duss' direction, the world's most noted opera singers, among them Mme. Nordica, appeared before brilliant ultra-musical metropolitan audiences.

"Mr. Duss subsequently took up his home in Florida, where he has lived for a number of years. The peace and pastoral quiet of Economy soon took flight when the industries of Ambridge got into operation, and there is now little left to remind one of the quaint, rustic settlement over which he presided in his manifold capacities as head schoolmaster, musical director, spiritual head and temporal executive. In fact, in John S. Duss, before and after the death of Father Henrici, practically all the duties of the leaders of the society were merged.

"Mr. Duss has been meeting many friends and former business and musical associates since he came up from Florida for a short stay in this city. He is little changed in appearance and is still the enthusiastic lover of music and the well informed man of affairs that made him the dominant figure that he was hereabouts ten, fifteen and even twenty years ago."

Mr. Duss made many friends in New York and throughout the country during his activity as conductor, and the

reason for his cessation from musical activities was due to an accident to his arm some years ago, which made it impossible for him to conduct. He was injured by the fall of a water tank at his home in Florida.

Fort Hays Normal Promotes Olympheste.

Hays, Kan., July 7, 1915.

The next forward movement in education here is the Olympheste. It is the third step in training toward full citizenship. The vision which W. A. Lewis, the president of the Fort Hays, Kan., Normal School has for the development of citizenship in western Kansas includes a threefold progression.

In this plan, community music is the first step and community pageantry is the second. The third is the com-

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munity Olympheste and the activities of the first two steps are directed toward the third.

President Lewis believes that community music is the best present vehicle for the "get together" spirit. Music takes less friction to produce results than anything else. Through bands, choruses, and orchestras, which have been established by students who have been trained in the Fort Hays Normal, the communities of western Kansas will "get together." The second step is community pageantry. This increases local patriotism, shows what each has done to bring the community up to its present stage, and gives dramatic form to the self expression of the people. It does more than get the people together; it gives them an instrument of expression.

Community music has been made a great success during the past fifteen months at the Normal, and beginning September 1, pageantry will be part of the work. The instructor has been employed for over a year and has been in two Eastern universities gathering material.

The Olympheste combines "get together" and "self expression" and adds to them cooperation and competition. It represents the definite and concrete aim of the Fort Hays Normal. This Olympheste will be a series of days in which the fair, the festival, the field meet, and the tournament will be combined. It will have oratorios, operas, dramas, baseball, farm and live stock exhibits, tugs of war, public lectures, civic discussions, school contests of all kinds, etc. Its purpose will be to create a satisfaction in

the home life of the community and to suggest new lines for further development. President Lewis does not believe in "long distance advice," but that the community itself can do its own upbuilding and that the province of the Fort Hays Normal is to train community leaders for western Kansas who will work "within" and not "toward" the farm and the home. The Olympheste is the future feature of education in western Kansas, but it comes after the community gets "hitched" together through music and pageantry.

P. C. H.

Dubuque Saengerbund Concert.

"Saengerbund Gives Splendid Concert" heads the following description of a recent Dubuque, Iowa, important musical event, in which Franz Otto of the Otto School of Singing, as director, is given appreciative notice:

"An audience of over 1,200 music lovers assembled at the Union Park auditorium on Sunday evening to hear the second annual summer concert of the Dubuque Saengerbund. The singers repeated the program which they so successfully rendered in Galena last week and were greeted with hearty applause throughout. Professor Otto proved a most successful conductor and Mrs. Edward M. Healey assisted at the piano in her usual capable manner.

"Cora Sass, Georgia Whippo, John Ellwanger and Joe Michel were the soloists of the evening and they largely contributed to the success of the program. 'Jubilate,' the selections from 'Martha' and Saenger Marsch proved most popular with the audience. In the selection from 'Tannhauser' the high voices sustained the difficult choral parts in a brilliant manner.

"A number of beautiful floral offerings were presented to the ladies by admiring friends. To the committee in charge of the concert great credit is due for their efficient management and to Professor Otto for his careful directing and its splendid results.

"The program was given as follows:

Spring Waltz	Wilde
Mixed Chorus.	
Hinaus zum Wald.....	L. Burman
Male Chorus.	
Evening Song	Blumenthal
John Ellwanger.	
Dein Aug mein Stern.....	Gerasch
Jubilate	Zander
Es steht eine Linde.....	Pache
Male Chorus.	
Nur wer die Sehnsucht kennt.....	Tschaikowsky
The Princess	Grieg
Clara Sass.	
Sänger Marsch	Boehme
Schöner Rhein	Mohr
Male Chorus.	
Two Pearls—Duet	Pinauti
Miss Whippo, Franz Otto.	
Selection from Martha.....	Plotow
Spinning Quartet.	
Last Rose of Summer (soprano).	
Ah, So Pure (tenor).	
Plunkett's Solo (bass and male chorus).	
Market Scene (mixed chorus).	
Entrance of Ladies and Nobles, Tannhäuser.....	Wagner
Mixed Chorus.	
America.	
Chorus and audience.	
—Dubuque Telegraph-Herald.	

Royal Dadmun Rests After Busy Season.

Royal Dadmun is at present in his home in Williamstown, Mass., resting after a very busy season. Mr. Dadmun has sung as many as eight concerts a week during the past season.



KATHARINE GOODSON

Season 1915-16

TOUR NOW BOOKING

Management: Antonia Sawyer, Aeolian Hall, New York

It has been many a day since Syracuse music lovers were swept off their feet by the work of a pianist as they were at the matinee of the Music Festival on Tuesday afternoon. Not since the time when Paderewski thrilled and charmed by turns have they observed such brilliant work as was done by Katharine Goodson.—*The Syracuse Journal*, May 12, 1915.

KNABE PIANO

Central Music Hall, Chicago

On March 1, 1915, the old Whitney Opera House, Chicago, passed out of existence. The present theatre, which is located in the Steinway Building in Van Buren street, Chicago, was first of all completely renovated and redecorated, a new ventilating system was installed and new scenery and stage properties provided. This having been done, "Central Music Hall" was selected as the name for the theatre, and in the future it is to be used exclusively for concerts, recitals, commencements and other high class entertainments.

Next it was placed under the management of Harriet Martin Snow. It is doubtful if a better choice could have been made for manager of this new enterprise, for the reason that Mrs. Snow has been actively engaged in the music business in Chicago for the past six or eight years, managing artists and different choral societies; and being intimately acquainted with nearly every one engaged in music in the city and surrounding territory, she knew better than almost any one else the need of just such a hall.

The location is ideal, being central and easily accessible to all elevated and surface cars, and it is just the right size for the purposes to which it is now devoted.

The following list of attractions that have appeared in Central Music Hall since March 1, will give an idea of how popular this place has become:

Columbia College of Expression (four times).
Playgoers' Club.
Florence Le Claire piano recital.
Deborah Society (twice).
Madrigal Club, concert.
Frederiksen-Hess Trio, recital.
Wa-tah-wa-so, recital.
Candida Masonic Lodge, minstrels.
Prudence Neff-Robert Dolejsi, recital.
Leo Sowerby, recital.
Ruth Ray, recital.
Wm. B. Warren Masonic Lodge, minstrels.
Lakeside Press, minstrels.
Arthur F. Platz, recital.
University of Illinois School of Pharmacy, commencement.
Danish Brotherhood, play.
Alumni Association of the School of Applied and Normal Arts, play.
Drake School of Music, opera.
Armour Institute Class, play.
La Rabida Council, K. of C., play (three times).
Karl Buren Stein School, opera.
National Fire Prevention Association, lecture.
Hahnemann Medical College, commencement.
Francesco Daddi-Jane English, recital.
Coleridge-Taylor Club, concert.
Washington Chapter No. 142, R. A. M., minstrels (twice).
Mary Wood Chase School, recital.
Chicago Musical College, dramatic department.
American Conservatory, dramatic department.
Commonwealth-Edison Choral Society, concert.
Mabel R. Wentworth School of Dancing (twice).
Lyceum Arts Conservatory, recital.
Conservatory of Chicago, commencement.
Mendelssohn Conservatory, commencement.
Hinshaw Conservatory, recital and opera.
Chicago College of Music, commencement.
Metropolitan Conservatory, commencement.

Starting late in the season, when nearly everything is booked ahead, this is indeed a good showing. Mrs. Snow is now busily engaged booking for next season and the indications are that she will not be able to handle all of the attractions that will want to use Central Music Hall this coming year.

Sherwood School's Reorganization.

The Sherwood Music School, of Chicago, Ill., is now being reorganized, using as a basis of instruction a series of printed progressive lessons, with exercises, studies and pieces, edited by Leopold Godowsky. This course of study is revolutionizing the pedagogical side of piano teaching and is standardizing the teaching of music throughout the entire country. Godowsky was assisted in compiling this work by Emil Sauer, the late Dr. W. S. B. Matthews and Frederick Lillebridge. Josef Hofmann is now engaged in editing teaching material for the course, collaborating with Godowsky.

The Sherwood Music School, through its extension department, has organized over two hundred branches of the school in the past two years. More than three thousand pupils have been enrolled in twelve different States and these pupils are taking the Godowsky course under competent instructors and thereby earning their certificates and diplomas of the school without the expense and inconvenience of going away for study. This work is not to be confused with so called correspondence work in music, as every lesson both theoretical and technical, is

given under the personal supervision of the teacher, who selects all material for the pupil with the same discretion as has always been done.

This plan of instruction is placing the study of music on the same definite, educational basis as all other studies are given, by combining the written plus the oral method in teaching.

For the benefit of pupils who are too young to go to the central school and who wish credits for their music study, a number of branch schools are being organized in Chicago, in various residential sections of the city. All branches of music and the allied arts will be given in these branches by teachers selected from the central school.

The faculty of the Sherwood School has been greatly strengthened this year by the addition of Glenn Dillard Gunn, Daniel Protheroe, Max Fischel and others. The executive faculty is as follows: Georgia Kober, president; Walter Keller, director, and R. C. Allard, manager.

Hague-on-Lake George "Movies."

Pupils of Oscar Seagle gave a burlesque on a movie show in the Seagle studio at Hague-on-Lake George, N. Y., last week. There were two "fillums" presented, "The Mortgage, or the Rake Reformed," and "The Yankee Consul," the first one being a temperance tract in two reels and a



SOME OF OSCAR SEAGLE'S PUPILS AT HAGUE-ON-LAKE GEORGE, N. Y.

"stagger." Keith Ryan, of Gardiner, Me., was the double barreled leading man of both these thrilling "drammers." The "production," which was of the most intricate and astonishing kind, was under the direction of David (Belasco) Soderquist, of Stockholm, Sweden.

One of the features of the performance was an imitation of the proverbial movies "piano player" by Frank Bibb, Mr. Seagle's accompanist, who has studied out this characterization even down to the detail of the inevitable gum. Immediately after the performance, Mr. Bibb moved from his room at Hotel Phoenix to the safer haven of a hill-side bungalow. There is absolutely no connection between his moving and the performance, and yet, to suspicious souls the circumstance that his bungalow has been built on a foundation similar to the old blockhouse style of fortification might seem peculiarly significant. "Can it

be," some one was heard to say, "a case of 'safety first' and 'every man's house his castle'?"

Members of the colony who took part in the movies are: Frieda Klink, Marion Clarke, Elizabeth Armstrong and Messrs. Ryan, Van Duzee, Soderquist, Baker and Steen.

In the audience were, among others, Mr. and Mrs. Seagle, Mrs. Townsend, Yvonne Townsend, her guest Miss R. Slater, and Mrs. Soderquist.

Pupils arriving at Hague-on-Lake George recently are: Mrs. Barrell and George Houpt, of Buffalo; Pauline Curley, Paula Schreier, Mrs. and Miss Savery, all of New York; Minnie Bodeman and Miss Ballard, of Dallas, Tex.; Mrs. and Miss Miller, of Chattanooga, Tenn.; Maud Bollman, of Rockford; Clement Campbell, of Minneapolis; Edgar Howerton, of Durham, N. C.; Jetta Stanley, of Wichita, Kan.; Florence Boyer, of Canton, Ohio; P. Ten Haaf, of Grand Rapids, Mich., and Albert Brown, of London, England.

Walter Spry's Success in Los Angeles.

"The recital by Mr. Spry was in three parts. Assisting him were Oscar Seiling, violinist; Rudolph Kopp on the viola and Axel Simonsen on the violoncello. His rendition of "Variations on Balkan Themes," composed by Mrs. H. H. A. Beach, brought out the technic of which he is pronounced a master, and was regarded with unstinted applause."—Los Angeles Tribune, July 1, 1915.

"Walter Spry . . . showed himself a pianist of rare development, his brilliant technic, the richness of his tones and the depth of his conception, all proving him a musician of genuinely scholarly attainments."—Los Angeles Examiner, July 1, 1915.

"Yvonne de Tréville and Walter Spry divided honors in making the afternoon recital one of the most attractive features of the festival. The former gave a program of American songs, many of which afforded her opportunities for displaying her coloratura attainments, which are of a very high order. Mr. Spry by virtue of his excellent tone and technic and his fine musicianly interpretations, furnished much enjoyment to his audience.

"His principal number was the 'Variations on Balkan Themes,' op. 60, recognized as one of the best of Mrs. H. H. A. Beach's piano compositions. It shows a very extensive possession of technical knowledge and musical experience. The themes are well chosen. There was a very fascinating idyllic touch about Mr. Spry's 'Romance in C' and 'The Valley of White Poppies,' a wistfully dreamy selection by Noble Kreider. This was followed by Mr. Spry's own piquant 'Intermezzo Scherzando,' and MacDowell's 'Chopinesque Polonaise' in E minor. . . . Mr. Spry's full, rich tonal effects appeared to especial advantage in this number, which is exceedingly melodious, very American in spots, and full of the joy of living in the last movement."—Los Angeles Daily Times, July 1, 1915.



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MUSIC FOR AMERICA.

How the English-German Music Apostle Would Break the Metropolitan Opera Trust, and Produce Pure American Opera with American Musicians and American Dollars.

[From the Musical Courier Extra.]

Our apostle for the acceptance of American music, and the eliminating of everything that has to do with European music, delivered another one of his interesting lectures, and attempted to answer a question that was asked him at a previous lecture, and which question seemed at the time it was asked to cause the English-German missionary some little confusion; but as he had promised to consider that question in the future, stating that it would break into his argument and educational remarks regarding the cultivation of the voice, with key and explanatory illustrations by means of his own voice and delivery, he withheld his answer until the opportunity was given to compress his argument within the limits of one special lecture. The question asked the American music apostle was:

A Question.

"How would it be possible to establish American opera in New York City, in view of the fact that the Metropolitan Opera Company has a practical monopoly since the elimination of Oscar Hammerstein from the operatic field, and the fact that the Metropolitan forces are made up almost exclusively of foreigners, both in the artistic and business departments, the only part the American plays in the organization being that of the angel, which means to furnish the money to pay these foreigners, and with little

hope that the American composer or musician can ever have a showing unless a reputation has first been made in Europe?"

In opening his address, and in attempting to reply to this question, the English-German apostle first demanded that those who are in the habit of scuffling their feet and expectorating audibly, and moving chairs, be ejected from the room, as, explained the speaker of the evening, it was almost impossible for those who did want to hear to clearly understand the technical points made, and music being essentially a technical subject, he felt that these disturbances were the result of ignorance upon the part of those who did show their displeasure in this rough manner. So the element which has been disturbing these important lectures was asked to leave before the beginning of the intricate discussion on the part of the English-German began. No one left the room. So the answer to the question began as follows:

The Answer.

LADIES AND GENTLEMEN—I should have had more time to prepare myself for this ordeal, for the question asked me involves so much that is technical, so much that is mighty and involved, that I feel my limited time since the asking of the question at my former lecture is not adequate, but only having three weeks at my disposal for study and a search through my great library, the accumulations of years of book buying, I must say I am illy prepared to present my ideas as to how to overcome the great hold the foreign music has upon New York, but I will do my best.

When I first left England to make my home in this country, I felt that I had a mission, and it was a long time before my consciousness made manifest what my mission was. I am reminded of a story that my friend John Rockefeller, Jr., once told his Bible Class in his church, as to how he felt that he had received a Divine influence, and it had to do with his awakening, I believe, in the night, the lighting of his lamp, and the effulgent showering upon his mind the influence that made him realize he had felt the weight of the Divine inspiration.

I myself received the inspiration during the night in a dream, which I fully believe was a Divine reflection, and which gave me the strength to take up my work for American music and to place it in the position where it would drive out the European music and the foreign musician.

With this belief I have been given the strength to continue this great work, and to carry it on despite the baleful efforts of the ignorant and the blind, to say nothing of the tone-deaf, who interfere and give precedence to the foreign element in the musical world, and who do not understand just what I am attempting to do. My mission is to keep all the money in this country, and not allow the ten or twelve billions of dollars to go into the hands of these foreign fakirs each year, but to give it to our own musicians and publishers, a great part of it to go to those publishers of musical magazines, one of which, and the most important, being the one published by the enterprising business man I am working for, and who has made a great success of getting advertisements.

No Interruptions, Please!

This is not answering the question propounded to me at my last lecture, but I find I must make these preliminary remarks so that you will be able to grasp the arguments I am making. (No, I will not answer any question unless I am given time to prepare an answer; I must insist that no one interrupt me with questions.)

To break the monopoly of the Metropolitan Opera Company in New York is one of the most important things that must be done before the American can come into his own as to music. At the present time no American of the soil has any opportunities to present his operas at the Metropolitan Opera House without, I believe, great for-

eign influence. One or two have been presented, but I did not have any opportunity to discuss with the writers of the librettos or the music that which would have made those that have been presented the great success they should have been, for I was not consulted as I should have been. Those who wrote these operas now realize their mistake, but up to the present time I have not been consulted, and I make this statement so that any of you who may be writing the music for an opera or the book for an opera can have the opportunity, if they so wish, of consulting me without cost, and I will certainly show them how to inject into their work that which will make their efforts great successes, even in the tainted atmosphere of the Metropolitan, that dump for foreign music and musicians, which is kept alive with American dollars, and which takes so many millions out of this country into these foreign climes where America is looked upon as an easy thing as far as music is concerned.

American Ginger Needed.

Those operas of American origin which have proven failures at the Metropolitan Opera House should have had injected into them some American ginger. But those who wrote them simply imitated the work of these foreigners, and that spelt disaster before the presentation of the works, as I foretold in my writings in the publications of the man I write for, and who is such a successful business man, and who supports my work in this American music game because it helps in the business end of his publications. But without those publications you can well understand that I would not be able to do this work for the propagation of American music, and it is this sacrifice I make, and which indicates my disinterestedness as far as money is concerned, for I make nothing out of this effort; but this man I work for does, and he is well satisfied, I believe, with the results in a business way.

There is a way that this Metropolitan Opera Company trust can be broken, and I will explain how. It was only after deep and serious thought that I was able to arrive at these conclusions, and I will give them to those who will keep quiet enough to understand what I have to say as regards this opportunity to obliterate this opera trust, which is working so detrimentally to the interests of the American composer and artist. Here is what I hope to do some day after I get this plan of eliminating European music entirely from these shores.

"The Pyramid of Swords."

I would take a purely American subject for a libretto, and if I were to write the book for this American opera now, I would select a war subject. America is prolific with war subjects, and many American writers have produced books that deal with the wars of this country. One great writer, a confrere of mine in the field of piano literature, Edouard Layman Billé, has written a book with a war subject that would provide material for a splendid grand opera libretto. I would first secure from this distinguished writer the privilege of taking the theme of this book, a war subject, remember, as the text for the libretto of this great American opera, and as it touches upon the French, the Mexican, the English and the late Rebellion wars, and as it brings within its scope all these nationalities, I would be able to interject into the opera a lot of color and atmosphere that would not otherwise be available in a subject that did not cover all this ground. I would ask my colleague in piano literature to allow this book of his, which is entitled "The Pyramid of Swords" (a great subject for an American opera), to contribute this toward the propaganda for American music, and I am sure this writer would do so, if for no other purpose than to perpetuate his literary genius and assist in the work of making a piece for American music.

A Bas Foreigners!

After I had written this book for the opera, which would take me several weeks, I would seek a musician who already has made his mark in American music, and who has been mentioned as the one composer in this country who could write the music for an opera that would be acceptable to Metropolitan audiences. Even has it been discussed that Caruso and Farrar and Toscanini (I forget, Toscanini is not a singer) and other of the foreign element would be utilized to sing these compositions of this truly great American composer. But I would not allow these foreigners to sing in our opera—all the singers and the musicians in the orchestra must be Americans.

Before I go into these details I must tell how I would produce this opera to start with, and to be able to meet the competition of the Metropolitan opera trust. I would appeal to the Federal Government to subsidize this opera effort. It would take a lot of money, for the Metropolitan company would bring all its great wealth to bear against it, but if we succeeded in obtaining the backing of the Government, we could probably force the Metropolitan out of the field under the act of what is known as the Sherman law, and the Government being interested in the American opera propaganda through spending its money and backing the movement for the elimination of foreign music, that

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would make the presentation of this opera of mine a complete vindication of my efforts.

Who But Irving?

With this as a backing, and having written the book for the opera from an American story of its wars, I would then engage the man who has been spoken of so highly as the one to write the music for this first great American opera. It necessarily must be understood that this music must be as American as is the libretto, and to this end I should say that the king of what is known as syncopated music should be the one to make this one great effort to conquer the Metropolitan opera trust. When Irving Berlin wrote the music to "Watch Your Step" he broke from the shell of his environments and stepped into the limelight of great American music—he created a school of American music, if I may be allowed to use the expression. This great upward movement as to music brought from the critics of the New York daily papers the highest praise, and it was then that the opinion was expressed that Berlin would be the one to write an opera of truly American music for the Metropolitan Opera House; but these critics could not carry this to the end that only American singers and musicians should be utilized for this purpose, for those artists of foreign extraction who are drawing such great sums from the Metropolitan Opera millionaires were mentioned as the ones to present this proposed opera of American music.

It will be observed that I have solved the problem, for I carry the American music propaganda further and would have the opera myself and Berlin would write presented in an American controlled opera house, supported by American money, written by American writers, sung by American singers, and the orchestra made up of American musicians, with an American conductor, and only Americans used on the stage and for the making of the costumes—in fact, only Americans could be found in this opera house.

American, Simon Pure.

Even the instruments of the musicians must be American, the costumes made of American materials, and no writer should be allowed to write about the opera but Americans. Here you have the simon pure American opera. I would even have laws passed at Washington which would prevent a discussion of this opera in any but American newspapers, and everything of a foreign nature should be excluded—I would not even allow a foreigner to hear this opera.

I believe that if you are going to be exclusively American, go the whole length and have it exclusively American.

Just think what it would mean to American music to have a musical genius like Berlin write this grand American opera, with this new American school as a basis, and think what a shock it would be to the Metropolitan Opera trust to have this gauntlet thrown down to them, and then have laws passed at Washington which would prevent anything being done by the Metropolitan trust to present any American opera by foreign musicians. This would be the first real start of this wonderful work.

I hope I have made myself plain as to this movement as far as American opera is concerned. It is broad, educational, of far reaching value in a monetary way, as it will serve to keep at home all these millions that are now being sent to Europe for foreign music and musicians, and would solve the problem as far as American opera is concerned. I hope I have made myself plain in this direction.

Now I will thank those who have been quiet, and say to those who have been making the usual noisy demonstrations that I care nothing for them, as I know what I have said is far above their mental ability to comprehend, and I thank those who have endeavored to listen and learn something. My next lecture will be upon a subject just as important as this, and will be delivered upon the next invitation I succeed in obtaining from some club outside New York. I thank you from the bottom of my heart for this opportunity of showing you what manner of man I am, and I hope at some time to be called to write the book for the great American opera to show you what manner of literary man I am.

David Sapirstein in Park Concerts.

David Sapirstein, the young pianist, who with Rubinstein, claims to be the only one to give six recitals on six consecutive days, has acceded to the request of the Music League Park Committee, of which Mme. Fremstad, Mme. Matzenauer, Ernest Schelling and Josef Stransky are members, and will give a recital this summer at one of the parks in New York. The innovation is being looked forward to with a great deal of interest by all music lovers because, as far as is known, no piano solos have ever been presented in the open air in New York City.

Mr. Sapirstein is under the management of the Music League of America.

"What opera did you hear last night?"

"Cecil had the program, and he said it was Libretto."

"How amusing!"

"Yes, wasn't it?—because it really wasn't Libretto at all!"—Harvard University Lampoon.

Alice Nielsen's Programs.

Two programs of Alice Nielsen's Redpath Chautauqua appearances are given herewith. Karel Havlicek, violinist, and William Reddick, pianist, are her assistants. The programs:

I.	
The Spirit Flower.....	Campbell-Tipton
Will o' the Wisp.....	Spross
I Came with a Song.....	La Forge
Love Has Wings.....	Rogers
Miss Nielsen.	
Symphonie Espanole.....	Lalo
Mr. Havlicek.	
Si mes vers avaient des ailes.....	Hahn
Vergebliches Ständchen.....	Brahms



ALICE NIELSEN.

L'heure exquise.....	Hahn
Komm lass uns spielen.....	Bleichmann
Miss Nielsen.	
Meditation (from opera Thais).....	Massenet
Wienlied.....	Schubert
Dance of the Goblins.....	Popper
Mr. Havlicek.	
Love's Old Sweet Song.....	Malloy
The Low-back'd Car.....	Lover
But Lately in Dance.....	Arensky
The Year's at the Spring.....	Beach
Miss Nielsen.	
Souvenir de Moscow.....	Wieniawski
Mr. Havlicek.	
Aria, Vissi d'arte (from opera Tosca), with violin obligato.....	Puccini
Miss Nielsen and Mr. Havlicek.	
II.	
Down in the Forest.....	Ronald
The Weathercock.....	Lehmann
The Day Is Done.....	Spross
A Burst of Melody.....	Seiler
Miss Nielsen.	
Symphonie Espanola.....	Lalo
Mr. Havlicek.	
Die Lorelei.....	Liszt
Mandoline.....	Debussy
Wienlied.....	Brahms
Ouvre tes yeux bleus.....	Massenet
Miss Nielsen.	
Meditation (from opera Thais).....	Massenet
Wienlied.....	Schubert
Dance of the Goblins.....	Popper
Mr. Havlicek.	

The Lark Now Leaves Its Wat'ry Nest.....Parker
When Love Is Kind (Old English melody).....Arr. by A. L.
The Leaves and the Wind.....Leoni
The Fairy Pipers.....Brewer

Souvenir de Moscow.....Wieniawski
Mr. Havlicek.
Aria, Un Bel Di (from Madame Butterfly).....Puccini
With violin obligato.
Miss Nielsen and Mr. Havlicek.

A Gabrilowitsch Trio.

As if a world famous pianist and a brilliant contralto were not enough for one family, the Gabrilowitsch menage has one member in a way of even greater importance—a small girl of whom the parents are inordinately proud. Whether or not their daughter has inherited their musical gifts, Mr. and Mrs. Gabrilowitsch hesitate to say; in fact both of them are quite willing to wait until the young woman passes the mature age of five before determining her musical bent. She is extremely fond of music, however, and gets great delight from listening to her father play and her mother sing. As both of them are most conscientious in the matter of practice the little girl has ample opportunities to hear "for nothing" what the musical public is eager to pay for.

Clara Gabrilowitsch will be heard this coming season both in recital, in which she was especially successful last year, and in oratorio. She will likewise fill a number of joint appearances with Mr. Gabrilowitsch, whose accompaniments for her were such a feature of her last season's concerts. Both the pianist and the singer will go to the Pacific Coast, where they will be heard jointly and individually.



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PIANO PEDALS.

By Alex. Zenier.

Piano pedals have not only been the joy, but quite often the defeat, of many an artistic endeavor.

Raoul Pugno in his charming piano delineations of Mozart used the pedals very sparingly, and Hummel, they tell us, let them severely alone.

Hummel's playing was clean, refined, almost brilliant, but many fine effects were wanting which could have been produced by correct and judicious use of the pedals.

With the toe operating the footpiece to the right of the instrument, and the heel resting on the floor—not high in the air as was the custom at one time with d'Albert, due possibly to force of habit, shortness of leg, high bench or what not, thereby necessitating a "punch" at the lever—a slight pressure raises the dampers and gives the tones a singing quality, the lack of which has always been an objection to the piano.

The early sonatas of Beethoven show no pedal marks, but in authentic editions the marks appear in the middle period of his writings, and when they are properly observed, the tones take on the desired singing quality.

The right, or "loud," pedal affects the entire keyboard, but is more effective in the lower and middle portions, and a prudent use of it is as necessary as a thorough knowledge of harmony when rapid changes occur to prevent blurring of tones and a detraction from the clear phrasing of the composition.

In this connection might be related an experience a prominent Baltimore pianist suffered in one of our large Eastern cities. He was to play a concerto with orchestra and it was an occasion calling for the attendance of

all the knowing ones, the oracles. The Baltimorean was a profound musician, delicately keen to the fine issues of his art, but he had a feeling that the critics would not overlook the smallest offense. The concerto he had elected to play was not new or untried; in fact, many failures had been recorded against it and not a few newspaper flagellations administered to aspiring virtuosi who had attempted it. A new aspirant: for favors must beware lest he find himself minus a pate for his brain-pan, or be left without a leg to stand on. With the sky overcast there was little hope of success at the outset.

One passage in particular, with rapid, shifting harmonies, had been the *bête noire* alike to executants and reviewers. At the final rehearsal a consultation of soloist, conductor and concertmaster was held, and it was decided that the passage in question be played *senza pedal*, which was accordingly done. The concert came off with much *clat* and seemingly no mishaps. The dilettanti were present in large numbers, the usual felicitations followed, etc., etc.

Imagine the soloist's horror and dismay next morning to learn from one of the leading dailies that "as usual," the "passage" above referred to was "ruined by bad pedalling!" And then in further criminality, ignoring the *nuits blanches* and patient care expended in preparation, the oracle gleefully added that he would hail with delight the advent of a sensible artist who would either employ the pedals judiciously in this passage or abandon their use altogether!

Is it any wonder that artists form the same affection for certain critics in the effete East that Westerners lavish on the Pottawatamies and Sioux? Scalp-lifting is figurative in one locality and actual in the other, but retribution is retarded in the East.

Not many years ago at a certain redskin convention in Western Iowa, and to show their appreciation of the picturesque aborigines, the citizens worked out a plan that was used with great success. It consisted of a large wooden platform with fragments of a lariat hanging from the top. The Indians were arranged on it in such a manner that in case pieces of the platform should accidentally give way during the throes of the war dance they had been invited to execute, the lariat would support the performers by the neck.

The Westerners admire still life in art, especially where the picturesque Indian is concerned. It inspires confidence and does away with that feeling of nervous distrust and apprehension from which even keyboard experts suffer when the enemy is near at hand with his tomahawk.

But enough of this Da capo-tation. Let us return to the much abused footpiece. With certain amateurs it becomes a habit to keep the foot dangerously near or constantly upon the lever, so that a yoke of oxen would have difficulty in pulling the foot away once it had secured a firm hold upon it.

Papa Weick in an amusing article on bad pedalling describes a period of piano mania which it was necessary for him to live through in order to believe in the possibilities of such follies. He says in part: "Many performers seized with a piano madness, play a grand bravura piece, excite themselves fearfully, clatter up and down through the seven octaves of runs with the pedal constantly raised, bang away, put the best piano out of commission in the first twenty bars, snap the strings, and knock the hammers off their bearings, perspire, stroke the hair out of their eyes, ogle the audience—and then suddenly coming to a soft passage, they are no longer content with one pedal, but take on the soft pedal as well, while the other is still resounding."

In chamber music, trios, quartets and quintets, where the piano is employed, the loud pedal should be used with the greatest discretion, which may be gratuitous information but which knowledge is, nevertheless, not always applied.

By pressing the foot piece at the left (soft pedal) the keyboard is shifted so that the hammers strike only two of the three strings, in some pianos only one. In that way the tone is made weaker, but retains a tender, singing quality.

There is still a third pedal, *sostenuto*, the object of which is to allow selected notes to vibrate while the rest are immediately damped.

Upright pianos as a rule have only two levers, pressed either to diminish or to increase and prolong the tone.

A fourth pedal has been invented (Stuttgart) to produce staccato effects, but it is not in general use.

A point in favor of standard editions of piano classics is that the pedal marks are printed in accordance with the composer's indications, although some composers have ignored the pedal altogether.

Margaret George's Canadian Success.

Margaret George, whose various activities in Canada during the past month have been chronicled in the *MUSICAL COURIER*, is the subject of the following article which appeared in the *Milan Verbanus et Larius Revue* and which is herewith translated from the Italian:

"The recent triumphs of Margaret George, the celebrated Canadian soprano, have been the topic in musical circles. Her many friends had strongly advised her to return home on account of the political situation and perhaps difficulties in traveling. However, she resolved to stay and has been crowned with artistic success.

"Her many appearances in Italy have met with phenomenal success. Her triumph in the Verdian work, 'Trovatore,' in the heart of the composer's country, will ever be remembered. Her voice is of refined quality, combined with rare exquisite coloring throughout her extended register. Her charming stage presence and natural acting have always been the admiration of critic and public alike.

"It is little wonder that Signor Vittorio Gnechi, whose opera, 'Cassandra,' met with such success last year at the *Dal Varne* . . . has written in the dedication of his opera, 'Roseira,' 'Hoping to hear her as the creative protagonist.'

"Miss George will be greatly missed in musical circles when she leaves in reply to a cable from M. H. Hanson, the well known operatic agent in New York City, who has arranged several important engagements for her in the States and Canada, from whence she will return to Milan in the autumn.

"Miss George, it is reported, will create the leading role in the fantastic melodrama, 'The Hero of the Dardanelles,' by Capt. Charles A. Buchland, from the poem, 'The Sea Swallow,' by W. Lewis, music by Cesare Chiesa, which, it is expected, will be performed at Reggio Emilia ere long."

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Marcella Craft Triumphs in "Fairyland."

Marcella Craft made her operatic debut in America in Los Angeles, Cal., as Rosamund in Horatio Parker's "Fairyland" on July 1. Her triumph is shown by the following notices:

"Marcella Craft took the heroine's part and proved herself, as was expected, from her great reputation, an artist of the first rank. Her voice is a clear soprano of a lovely quality and there is a finish to her work which should prove an inspiration to every young American artist who may hear her. Noteworthy is her great histrionic ability, which shows her to have been a student in the deepest sense, content only with giving an interpretation truly great. The composer was fortunate, indeed, in having Miss Craft create the role of Rosamund."—Walter Spry in Los Angeles Examiner, July 2, 1915.

"Miss Craft is an ideal representative of the part, in voice, acting and personal appearance. Her extraordinarily colorful voice lends itself to the slightest shades of expression in the simplest phrases or in the highest flights of dramatic intensity. While the part does not give opportunity for a display of more than a few of her great qualities as an actress she has developed those sides of the part that constitute its real strength until they reach a masterly point. In facial expression and gesture there is never exaggeration, never meaningless effort, never conventionality. Happy the composer and librettist who can see their work impersonated with such absolute completeness."—Mrs. H. H. A. Beach in Los Angeles Examiner, July 2, 1915.

"Marcella Craft as Rosamund and Hinshaw as Corvain both scored remarkable triumphs. Miss Craft's role was hardly large enough to display her capabilities to the full, but what was revealed in the part will long remain a memory in the minds of Los Angeles art lovers."—Edwin F. Schallert in Los Angeles Times, July 2, 1915.

"As Rosamund, Marcella Craft, the young daughter of Riverside is superb. Her voice and her artistic temperament are in perfect accord as the innocent young novice, with such strength of passion in her heart. The liquidity of her notes is unmarred by training—so might she have sung if she had never had one lesson, for her voice is of

absolute perfect quality and natural form."—Dorothy Willis in Los Angeles Tribune, July 2, 1915.

"Marcella Craft as Rosamund sang herself into the hearts of the immense audience that completely filled every seat, nook and corner of the great auditorium. This artist, for eight years has been delighting Europe with her artistry, having sung in the leading theatre of Germany and Italy, was at her best and gave not only her voice and art to the creation of this role, but her mind was in the work. Time after time her voice rang out like a clear toned bell, full of charm and pathos, perfectly distinct above the immense chorus and orchestra. California may well be proud of this songbird, for, although not a native, she came to us as a child, and it was fitting that this American opera by Americans should be headed by a Southern California girl, whom Riverside especially claims."—Joseph P. Dupuy in Los Angeles Evening Herald, July 2, 1915.

Maine Music Festival Preparations.

Preparations for the Maine Music Festival to be held at Bangor and Portland this fall, are going forward quietly and surely under the guiding hand of Director William Rogers Chapman. After mentioning the wonderful improvement in the importance of these festivals, the Bangor (Me.) Commercial remarks:

"Thus, at the coming festival the great Melba will be the wonderful attraction of the first night, while De Gogorza, whose absence last year because of the European war was so deeply regretted, will charm the patrons of the second evening. For the final night of the concert, Director Chapman promises an innovation and it will be one that should give pleasure to every one in attendance. The final concert will take the form of an American concert and nothing but American music will be rendered by American soloists and American musicians.

"This innovation will not be surprising to Maine people, who are prepared for anything in that line from Director Chapman. His energy and pertinacity, added to his ability, have been the main factors in the developments in the annual Maine festivals. His motto is 'No footsteps backward,' and he proposes to make it adaptable the coming fall as it has been in the past."

More regarding the Maine festivals will appear in the MUSICAL COURIER from time to time during the summer.

Kerr Wins Auburnians.

U. S. Kerr is still filling concert engagements; he will, however, conclude the season tomorrow (Thursday) evening, July 15, with an appearance in Oswego, N. Y.

The following account, culled from the Auburn (N. Y.) Citizen, July 1, 1915, tells of U. S. Kerr's recital in Auburn and emphasizes the pleasure which music lovers of that city found in his work:

"Although singing to the accompaniment of a substitute pianist with whom he was unfamiliar, U. S. Kerr, basso cantante, one of the most versatile concert soloists heard in Auburn, last night delighted a fair sized audience in Osborne Hall. Mr. Kerr was scheduled to appear with W. A. Burgemeister at the piano, but owing to the indisposition of the latter, Pianist Moore, who for two years traveled as accompanist to the noted violinist, Maude Powell, last night replaced him.

"Seldom is it the privilege of Auburnians to hear a more finished singer than Mr. Kerr. Few soloists possess the power of last night's artist to impart the whole significance of what they sing so intelligently or make it all, great and small alike, seem so intensely real. Capable of an infinite variety of expression, great sonority and dramatic qualities, his voice was something of a revelation.

"The sympathy with which Mr. Moore accompanied the singer added materially to the pleasure of the evening. The pianist also rendered two selections with a brilliancy and dash to evoke merited applause. The perfect harmony with which the two artists worked together last night was indicative of weeks of association rather than of but a brief few hours. When they come to this city again, if it be the good fortune of music lovers that they should, a full house will undoubtedly greet them, rain or shine.

"Mr. Kerr graciously responded to several encores which with the two numbers played by Mr. Moore formed a program of a wide variety of themes and one to please everybody."

Paris, Tenn., Showers Bouquets on Alice Nielsen.

When Alice Nielsen appeared in front of the stage lights at the last night of the Chautauqua in Paris, Tenn., she was literally deluged with flowers from her numerous admirers. The big auditorium tent was filled to capacity on this occasion. Miss Nielsen's assistants were William Reddick, pianist, and Karel Havlicek, violinist.

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The speaker was a member of the MUSICAL COURIER editorial staff, who had just been hearing a young girl pupil of Mme. Ovide Musin (at the Ovide Musin Virtuoso School of Violin Playing), give a technically admirable and truly enjoyable interpretation of a classic aria.

Mme. Musin turned slowly around on the piano stool to the questioner.

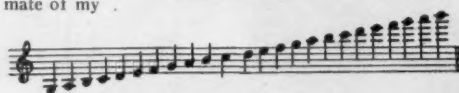
"Because I have always wanted to be the home mate as well as the artist mate of my husband. But now since Mr.

Musin has become more and more engrossed in his teaching and has a very competent secretary to attend to his large correspondence,

I am now enabled to devote more time to teaching. I have always done a certain amount. Professional singers and teachers have come to me for special direction, and in spite of the personal supervision of my many household duties, I have accepted a few pupils like this young girl, whom you just heard. It has been an ideal life, for it has been a great privilege to be the companion of so great a musician as Ovide Musin, and has meant far more to me than the great career which opened up to me. Perhaps there was a good bit of that inborn New England home love, too, which influenced me." This last she added with a touch of justifiable pride, for Mme. Musin is of Puritan lineage, her father being the Honorable Alexander Phelps Hodges, member of the



ANNIE LOUISE
TANNER-MUSIN.



ANNIE LOUISE TANNER-MUSIN'S COMPASS.

her to manage it according to the highest standards. The scale accompanying this article shows her exceptional range. There were, however, she went on to tell the writer, two features of vocal technic which she could not at first perform with the accuracy and spontaneity which was her ideal, an ideal formed by hearing Carlotta Patti sing, when as a little girl she was permitted to attend one concert of "this greatest of coloratura singers," to use her own words.

"My next teacher after the canary bird, strange as it may seem, was Carlotta Patti. There was the same method, and it was not

until years afterward that I realized that the singing of Carlotta Patti was not altogether the natural spontaneous outburst of song, such as that of the canary, but that her wonderful feats of vocal-

ization could be acquired by others.

"My New England parents objected to my singing in public, but I was allowed to sing in church occasionally and was drawn before the public on other occasions.

"Finally urged by my friends, I went to Europe to acquire a knowledge of the various methods of celebrated teachers in management of the voice, hoping to learn the secret of a perfect trill, and ease in vocal 'sautes,' or jumps of two or more octaves. I sang the 'Queen of the Night'



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OVIDE MUSIN.

bar at the Supreme Court of the United States at Washington.

"One of my earliest teachers was a canary bird," continued Mme. Musin, reminiscently, rising and seating herself near the writer. "I always had a canary. I wondered where its strength of voice came from, how such a tiny creature could have such perfect trills and intonation; but by watching it closely, I learned to follow the little fellow's method of breath control and flexibility of the larynx."

This "American Nightingale," as Annie Louise Tanner-Musin was ap'ly called by the famous bandmaster, Patrick S. Gilmore, and others in the United States and Europe, has been gifted with a voice which has aroused world-wide admiration and wonder. Intuitive knowledge taught

aria from Mozart's 'Magic Flute' for Mme. Marchesi. Much to my surprise and dismay after I had told the distinguished teacher I had come to learn her method, she exclaimed: 'Method, my child! Never listen to anyone who would seek to change your method. Keep to your own method; there is nothing to change.'

"This was a source of great discouragement to me," continued Mme. Musin. "I found that I would have to depend entirely upon my own musical intelligence to master what I felt were weak points in my technic. I set to work and in less than a week I had mastered the trill, and had found the way to execute invariably the 'sautes' with accuracy and ease and with no exaggeration of movement in the facial muscles. This caused me the greatest delight, naturally.

"Experiment and personal experience taught me also certain secrets of attack and breath control in developing volume and sustaining power in the middle notes, and the absolute necessity of eliminating all preinstilled ideas as to registers in order to sing a perfect scale, either up or down."

And Mme. Musin went on to state that with a moderately good vocal organ, any one can learn the trill and other feats of vocal technic in a few weeks, provided such a person be musically intelligent. This she has been able to demonstrate in her own teaching.

"The public life did not appeal to me," resumed Mme. Musin, in another vein. "But I seemed to be drawn into it against my own desires. Colonel Mapleson offered me a five years' contract in Italian opera, which I declined, although at one time I did seriously consider entering the Opera Comique at Paris. I preferred concert and oratorio.

Mme. Musin has not been heard in the United States for many years, having lived in Belgium for eleven years, where Mr. Musin was a member of the Liège Conservatory faculty, and previous to her sojourn in that country having made two concert tours of the world. Still there are many people in America of the younger generation, too, who remember the exceptional beauty of Mme. Musin's singing, she being then known as Annie Louise Tanner.

Personal experience before an exacting public, particularly in her two world tours with her famous husband, Ovide Musin, a scientific turn of mind, thorough musicianship (she began the study of the piano when still very young), a voice that has stood the test and is sweet and fresh today, are among the many qualifications which Mme. Musin has to offer as voice developer and artistic coach. Her natural, artistic intelligence has been supplemented by rounds of visits to celebrated teachers all over the world, and her success before the musical public was instantaneous.

"Oh, I must tell you what happened to me not so very long ago," brightly interpolated the Madame. "I was singing the aria from 'The Bird Merchant,' from Jomelli, before an assemblage of ladies, mostly musicians. This has special cadenzas, which carries my voice to the G above high C. I happened to think it was my birthday. I made mention of the fact. When asked how old I was I said 'Guess!' One said 'Thirty'; another 'No, you are at least thirty-four.' They really did show genuine astonishment and incredulity when I told them it was my fiftieth, and exclaimed, 'But your voice is as fresh as that of a young girl!'"

And Mme. Musin gave her age with as much naïveté as the maid of twenty, who "doesn't mind your knowing." And it is small wonder, for an interesting public career and domestic life have evidently brought their fill of contentment to this attractive "artistic home mate" of Ovide Musin, and her wholesome, inspiring personality is indeed a significant second to her other exceptional qualifications, and should make an ideal combination to the young aspirant or the more mature singer desiring a teacher of the first class.

The Journal de Liège has given to Mme. Musin this strong and fitting tribute: "To Mme. Musin the title 'Rosalind Americain' is properly bestowed, for she holds with the singers of the woods, the charm, the purity, the sup-

Anita Rio Engaged for the Next Worcester Festival.



Photo copyright by Ames, New York.

ANITA RIO.

The Worcester County Music Festival Association announces the engagement of Anita Rio as one of the stars for the next annual festival, to be held the first

week of next October. Mme. Rio will sing the soprano part in Gabriel Pierne's "The Children's Crusade" on October 5.

pleness and infinite variety of effects. She is the ideal type of the 'chanteuse legere a vocalises,' which has become so rare. She joins to a consummate technic the profound art, to 'bien dire' and 'bien chanter.' With her they are natural gifts, from which she knows how to draw everything possible. A voice of a remarkable 'crystalline' and velvety quality in the higher register—inaccessible to other sopranos—rises without effort to the fa and sol in altissimo, and seems to play with the tremendous 'tour de force' in the 'Queen of the Night' aria; the 'Air and Variations' by Proch; the 'Perle du Bresil'; and in that bouquet of fireworks by Artot, for voice and violin, which united in a mutual triumph, these two artists, Mr. and Mrs. Musin, so worthy of one another. Wreaths and baskets of flowers were piled upon the stage after numerous recalls. The American Consul aroused by the enthusiasm,

advanced to the stage and presented her with a rose from his buttonhole, which, thus presented by the official representative of her country, had the significance of an honor won on the field of battle." (Translated.)

May Peterson Leaves for Boston.

May Peterson, who had been engaged to sing the leading roles at the Opera Comique in Paris early in the season, left for Boston after her success in singing the national anthem at the Fourth of July celebration on Riverside Drive, New York. Miss Peterson will remain in Boston during the summer, leaving there occasionally to fill a few engagements; one of these will be at Sea Gate on August 6. Miss Peterson's tour for next season is being arranged by the Music League of America.

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Lucy Gates Wins Everywhere.

Lucy Gates, soprano, is enjoying a much needed rest at Salt Lake City. Following the completion of an unusually busy season, Miss Gates had a tour of fifteen concerts in Utah, Idaho and Colorado. Everywhere this charming singer won the recognition which was her due, winning her audiences by the beauty of her voice and her delightful personality.

Following her appearance this spring with the Apollo Club, of Brooklyn, N. Y., various papers of that city spoke in praise of her work as follows:

"Miss Gates proved that she is an oratorio, and a Lieder as well, as an opera singer, delivering in finely sustained tones Handel's 'Come, My Beloved,' and Henschel's fervently atmospheric 'Spring,' followed by Eckert's 'Echo Song,' the latter with wonderful effects in mezzo voice. Her voice is pure, clear, flute-like, and wonderfully flexible. Perhaps her musicianship was most clearly in evidence in her singing of Carpenter's 'The Day Is No More,' commonly sung by a contralto."

"Undoubtedly greatest wonder was felt by the audience in her singing in French, Delibes' 'Bell Song,' from 'Lakme.' She easily reached high E natural, and gave an astonishing display of colorature. Her encore was MacDowell's 'Blue Bell.' Miss Gates was received with enthusiasm in all of her numbers."—Brooklyn Eagle.

"Lucy Gates, soprano, was the assisting artist. Her voice could not have been in better condition as was shown by her work in the last number. . . . Her interpretation was charming and she won the favor of the audience by playing her own accompaniment to an encore which was charmingly sung."

"Miss Gates' final number 'Bell Song' (from Lakme) by Leo Delibes was an offering of the highest vocal art. Her handling of the technical difficulties, the runs, scales and harmonics was with the ease and grace of a grand opera star."—Brooklyn Times.

"Lucy Gates, soprano, sang several solo numbers between the choruses, on each occasion being called back repeatedly."—Brooklyn Standard Union.

Erie Appreciates May Festival Leaders.

Regarding the May music festival at Erie, Pa., and the work of Franz Kohler and Morris Gabriel Williams in furthering its success, the Daily Times of that city devoted an editorial column to words of the highest praise for the efforts of these two gentlemen and the splendid result attained there recently. The editorial reads in part as follows:

"There has come to Erie through the medium of this festival a new vision, an awakening in things musical. Far and near is heralded the high standard of the Symphony Orchestra, the Apollo Club and the Rubinstein Club and Erie rightfully takes her place among the cities that have and appreciate great and good music."

"Citizens who have not heretofore given a great deal of attention to music have become ardent music lovers and the future of the city's musical organizations has been made secure. Good music adds much and is a credit to any community and it ought to be a matter for great satisfaction that in this respect Erie has taken so high a place."

"The people of Erie as a whole cannot refrain from being deeply grateful to the musicians and the singers who, under the most efficient and resourceful leadership of Professors Kohler and Williams, have attained so high a standard of perfection."

"The festival program was of rare merit. Its presentation could not have been improved upon. Every person who took part deserves special praise were it possible to give that here."

"The May festival of this year has written its place in the city's history, but it has passed only as events must pass, for its influence for good will constantly be felt."

Des Moines Chamber of Commerce to Carry on Musical Campaign.

Under the direction of the Chamber of Commerce of Des Moines, Ia., over \$1,500 was raised on a recent date for the musical campaign to be carried on this coming season in Des Moines.

Evelyn W. Reyner is actively engaged on the Chamber of Commerce special committee for collecting the funds. It is stated that there is to be no profit made on these concerts. Additional artists, it is expected, are to be secured for the orchestra, and the usual May festival program, extended to two days, will be included in the concerts. From two to five soloists are expected to participate in each concert program.

W. J. Massey is the chairman of the music committee. Members of the selection committee are: Dr. M. L. Bartlett, Dean Holmes Cowper, Louis Gerhardt and Dean Frank Nagel.

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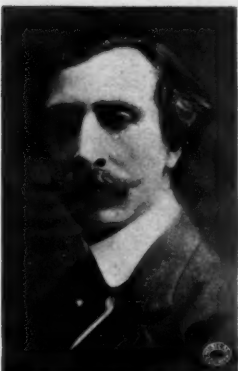
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ERNEST SCHELLING.

made an outstanding place for itself in the managerial field. Besides booking the artists of the Music League of America and attending to the promotion and publicity for the Serge de Diaghilew Ballet-Russe, coming to the Metropolitan Opera House, the Booking and Promoting Corporation is arranging tours for the New York Philharmonic Orchestra, and for the following eight famous artists: Olive Fremstad, Metropolitan Opera soprano; Ernest Schelling, "America's Own Master Pianist"; Margarete Matzenauer, Metropolitan

Opera contralto; Edoardo Ferrari-Fontana, Metropolitan Opera tenor; Beatrice Harrison, cellist; Francis Macmillen, violinist; Jose Mardones, basso, and Felice Lyne, coloratura soprano.

Of the many pianists in America next season, Ernest Schelling is one of the foremost. Artistically he has been recognized for years. Now he is to have a tour of large proportion. He will play from coast to coast next season, and in practically every State in the Union. Including his engagements with the New York Philharmonic Orchestra, the Boston Symphony, the Philadelphia Symphony, the Chicago Symphony, the Minneapolis Symphony and at least one-half dozen recitals in New York, Schelling will fill 100 dates next season. Among the cities in which Maximilian Elser, Jr., general representative of the Booking and Promoting Corporation and Schelling's personal manager has arranged the dates are: Youngstown, Ohio; Oberlin, Ohio; Newcastle, Ohio; Akron, Ohio; Cleveland, Ohio; Auburn, N. Y.; Aurora, N. Y.; Ithaca, N. Y.; Binghamton, N. Y.; Brooklyn, N. Y.; Pittsburgh, Pa.; Philadelphia, Pa.; Wilkes-Barre, Pa.; Colorado Springs, Col.; Denver, Col.; Providence, R. I.; Detroit, Mich.; Chicago, Ill.



JOSE MARDONES

These engagements are all included in the eight weeks directly handled by Schelling's personal manager. The other nineteen weeks of his tour are being booked by three of the other road representatives of the Booking and Promoting Corporation, who have certain sections of territory assigned to them. In Jose Mardones, basso-baritone, the executives of the Booking and Promoting Corporation claim to have a concert sensation. Among the important cities in which Mardones is already booked to appear are Pittsburgh, New Castle, Wilkes-Barre and Utica.



FRANCIS MACMILLEN.

Francis Macmillen will play chiefly in the East and Middle West next season. With his important orchestral engagements may be included his appearance with the New York Philharmonic Orchestra. In the State of Ohio, Macmillen will play in Hamilton, Lima, New Castle, Cleveland and Zanesville.

Edoardo Ferrari-Fontana, Metropolitan Opera tenor, will tour the New England States, the Middle West and the Pacific Coast in concert recital with his wife, Margarete Matzenauer. Ferrari-Fontana is the tenor who made the great success in "L'Amore de Tre Re" at the Metropolitan Opera House last season.

Felice Lyne will cover practically the entire country. She has been booked for return engagements in Salt Lake, and is also to sing in Ogden. Miss Lyne will make a Canadian tour and is booked to sing extensively throughout the East and Middle West.

Margarete Matzenauer will open her tour at the Worcester (Mass.) Festival on October 8 and close it on the Pacific Coast in April. Before the beginning of the Metropolitan Opera season, she will appear in Pittsburgh, Cedar

Falls, Ia.; St. Louis, Mo.; Providence, R. I.; New Haven, Conn., and many intervening cities.

Beatrice Harrison, whom Fritz Kreisler is said to call "positively the finest woman cellist," will fill important engagements next year, such as concerts with the New York Philharmonic Orchestra, the Minneapolis Orchestra, with the Detroit Symphony Orchestra, with the Mendelssohn Glee Club of New York. Among important schools and



EDOARDO FERRARI-FONTANA.



FELICE LYNE.

colleges at which she will appear is the Michigan State Normal School at Ypsilanti. Among the other cities in which Miss Harrison is booked are Toronto, Montreal, Boston, Philadelphia, Pittsburgh, St. Louis, Louisville.

Olive Fremstad, in her concert work next year, will go no further West than Minneapolis, Kansas City and Western Texas. Among Mme. Fremstad's orchestral engagements may be mentioned dates with the New York Philharmonic, Minneapolis Symphony Orchestra, and the Chicago Symphony Orchestra. Mme. Fremstad's tour will open in Utica, N. Y., in October, and will end in Iowa, the latter part of May. Dates for Mme. Fremstad are booked in groups and she is already scheduled to fill sixty engagements.

Berlioz in Australia.

Hector Berlioz's "Grand Messe des Morts" (one of the greatest church works ever written) is now in active rehearsal by the Royal Philharmonic Society for late in July, before which Joseph Bradley will conduct the first of the great orchestral concerts (June 10) with ninety performers, a new and highly interesting departure in the development of this valued art association.

Berlioz, both in his "Memoires" and in his "Letters," has dwelt at great length upon the difficulties which beset the production of the "Requiem," and the great joy with which he regarded the actual first performance. Only two years before his death in 1869, he wrote to his friend Ferrand: "If I were threatened with the destruction of the whole of my works save one, I would crave mercy for the 'Messe des Morts.'" Sydney music lovers who recall with pleasure the dramatic qualities of "La Damnation de Faust" may therefore be prepared for music even more impressive in the new work. It was originally performed on December 5, 1837, at the service held in Paris at the Church of the Invalides, in memory of General Damremont, and the French soldiers who fell with him at the taking of Constantine. Berlioz wrote that the reception was enthusiastic and the impression overwhelming. "The curate of the Invalides shed tears at the altar for a quarter of an hour after the ceremony; he wept as he embraced me in the vestry. When it came to the 'Last Judgment,' the startling effect produced by the five orchestras and the eight pairs of kettledrums for the 'Tuba mirum' was beyond description. One of the choristers fell down in a fit. In truth, the grandeur was terrible." It seems that the work was only performed in its entirety three times during the remaining thirty-two years of the composer's lifetime. Russia, as was the case with Beethoven's mass in D, first rendered it abroad, namely, at Petrograd in 1841. This was under Henri Romberg, at the Czar's chapel, by the full strength of all the lyric theatres and the choristers of the two regiments of the Imperial Guard. It reached Germany in 1868 (Altenberg Festival), and was performed at Leipsic in 1872, and at Halle, 1874. The Franco-German war once over, the French nation turned to Berlioz as to a French Beethoven. The Colonne and Padeloup Orchestras revived his orchestral works, and on Good Friday, 1878, M. Colonne directed the "Requiem" at the Chatelet, when it was at once raised to the position of a national classic. In England it was twice performed at the Crystal Palace in 1883, and by the Glasgow Choral Union, under August Manns, in 1884.—Sydney, Australia, Morning Herald.



MARGARETE MATZENAUER.



BEATRICE HARRISON.



OLIVE FREMSTAD.

FOUNDED JANUARY, 1880



PUBLISHED EVERY WEDNESDAY BY THE

MUSICAL COURIER COMPANY

(Incorporated under the laws of the State of New York)

ERNEST F. EILERT, President

ALVIN L. SCHMOEGER, Sec. and Treas.

437 Fifth Ave., S. E. Cor. 39th St., New York

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NEW YORK, WEDNESDAY, JULY 14, 1915.

No. 1842

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SUBSCRIPTIONS: (In Advance)

United States.....	\$5.00	Canada	\$6.00
Great Britain.....	£1 5s.	Austria	30 kr.
France	31.25 fr.	Italy	31.25 fr.
Germany	25 m.	Russia	12 r.

Single Copies, Fifteen Cents at newsstands.
Back Numbers, Twenty-five Cents.

Entered at the New York Post Office as Second Class Matter.

THE MUSICAL COURIER is for sale on the principal newsstands
in the United States and in the leading music houses, hotels and
kiosques in Belgium, England, France, Germany, Holland, Italy,
Switzerland and Egypt.

American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.
New England News Company, Eastern Distributing Agents.

ADVERTISING RATES

On reading page, per inch, per year.....	\$400.00	Front pages, per issue.....	\$500.00
On advertising page, per inch, per year.....	200.00	Line (agate) rate on read- ing page, per issue.....	1.00
Column rate, per issue.....	150.00	Line (agate) rate on ad- vertising page, per issue50
Full pages, per issue.....	400.00		

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

Music may have charms, but it apparently has not the power to soothe the savage breasts in Europe at present.

Philadelphia will have fourteen grand opera performances next year by the Metropolitan Opera Company, beginning November 23 and closing March 23.

Cleofonte Campanini has returned to Parma after having made a trip into Southern France for the purpose of engaging singers for next season at Chicago. His assistant, Julius Daiber, is now on a trip to Germany for the same purpose.

The New York Tribune of July 10 says that Geraldine Farrar wishes to take "a course of lessons to develop her in grace and expression and to improve her in the art of pantomime." Many an artist who has met with only one half of Miss Farrar's success would be well content to rest upon her laurels.

We find that the composer who wrote us he was now operating in Wall Street was really only taking snapshot photographs there. We suggest that music is too serious a work for such a natural born humorist. He ought to go on the stage. He might draw a big salary there if he could borrow one for a while, tie a piece of string to it and draw it across the stage.

A daily newspaper announcement to the effect that "France intends to attack German music in America after the war" is as trustworthy as much of the other musical news sent to this country from Europe by cable. After the war, the composers of the various nationalities now battling will be by far too busy in art to engage in strife among themselves.

Owing to the number of profitable engagements which Mark Hambourg has been offered in England during August, the pianist will not undertake the teaching course in Maine which he had projected to hold this summer. The fifteen Hambourg concerts given in England during the past few weeks were tremendously successful. His latest London recital was on July 3.

Telegraphic advices from Leonard Liebling, editor in chief of the MUSICAL COURIER, who is at present on the Pacific Coast, are to the effect that the members of the California State Music Teachers' Association intend, at their convention, which opened at Oakland on Monday, July 12, to recommend to Congress that Sousa's "Stars and Stripes Forever" be made the American national march.

Margaret Anglin is soon to present two Greek plays, "Medea of Euripides" and "Iphigenia in Aulis" at the Greek Theatre of the University of California at Berkeley. The incidental music has been written by Walter Damrosch, who will go to California to conduct the orchestra at the performances. Miss Anglin intends to present the plays in New York in the fall, if a suitable auditorium can be obtained.

A new departure in summer music in New York will be a series of promenade concerts by the Russian Symphony Orchestra at Madison Square Garden. The programs are to be made up largely of popular music, and several prominent soloists will appear. The prices of admission will vary from ten to fifty cents, and there will be a buffet. The enterprise of Mrs. R. W. Hawkesworth and Martha Maynard have led to the arrangement of these concerts, which are undertaken in view of the fact that the smaller city appropriation will largely reduce the number of free concerts in the parks this summer.

Mrs. Ruth Blumenberg, widow of the late Marc A. Blumenberg, died at Healdsburg, Cal., last Friday, July 9, after a protracted illness. Owing to the war Mrs. Blumenberg left Paris some months ago and returned to California, which was her native State. Mrs. Blumenberg's many friends will be shocked to hear of her death.

Walter Mocchi, the Italian impresario, who has formed an important new operatic combination which includes La Scala, Milan; Teatro Costanzi, Rome, and Teatro Colon, Buenos Aires, is also negotiating to secure control of the Reale, Lisbon, and the Liceo, Barcelona. Mr. Mocchi, if he succeeds in obtaining these two additional theatres, will be the biggest director of opera in Europe, controlling the five largest and most important privately owned opera houses.

Detroit is to have concerts by visiting orchestras next winter in spite of its extended season by the home organization. The dates of the outside players in Detroit are: Chicago Orchestra, November 6; Philadelphia Orchestra, December 2; New York Symphony Orchestra, January 18; Boston Symphony Orchestra, January 29; New York Philharmonic Society (Ernest Schelling, soloist), March 18; Chicago Symphony Orchestra (Albert Spalding, soloist), March 27. N. J. Corey is manager of the series.

The Chicago Opera Association was licensed last week by Secretary Stevenson, at Springfield, to transact business in Illinois. The capital stock is \$500,000, all of which is held in Illinois. The company is incorporated under the laws of Virginia with its principal office in Richmond, but it also has an office in the Chicago Auditorium Theatre. The company is incorporated to produce opera, dramatic and musical performances of all kinds, to acquire and operate theatres and acquire operas and dramas. The incorporators are given as John A. Chapman, president; Herbert N. Johnson, secretary, and Bernhard Ulrich, director, all of Chicago. It is reported that the John A. Carpenter referred to is in the real estate business and is manager of the McCormick estate. Herbert M. Johnson was formerly auditor of the old Chicago Opera Company, and Bernhard Ulrich, director, was also business manager of the late Chicago Opera Company.

July is come. "The song of the cuckoo is heard in the land," and the dulcet tones of the fake subscription and advertising agent once more percolate through the open studio windows. We have just received the following letter, telling the familiar old story: "A young man is going around asking advertisements for a publication 'to be published,' making all kinds of beautiful promises, and only asking for a deposit of \$5, which, of course, he insists upon getting on the spot. After talking with him for five minutes, I knew he was an impostor, and let him know that I knew it; he left quickly, after that. I investigated, and found that he has been approaching other people, none of whom, however, gave him any money. But he did show me a contract with some one who had evidently given him \$5, and it seems to me that there are many people who do not think very hard about these matters, especially musicians, and I would like to save them in some way." There is nothing new in this. The MUSICAL COURIER has called attention to similar swindles a hundred times in the past and will probably be called on to do so a thousand times in the future. The only advice which we can give to musicians or any others approached with similar propositions, is before entering into any contract or paying one cent of money, insist upon being shown proper and authentic credentials.

THE MUSICAL WEEK IN LOS ANGELES.

Congress of American Music, N. F. M. C. Biennial, and Production of the \$10,000 Prize Opera, "Fairyland," End the Gala Music in Los Angeles—Enthusiasm Holds Out Until the Finish—Although "Fairyland" Does Not Create a Profound Impression, It Is More Than Likely That the City of Los Angeles Will Institute Another Prize of the Same Kind, the Competition to Take Place in About Two Years.

Los Angeles, Cal., July 3, 1915.

As already reported to MUSICAL COURIER readers by wire, the Los Angeles tonal festivities ended their brilliant course this week, three concerts and the "Fairyland" production winding up the musical part of the proceedings.

Mrs. Frank King-Clark gave a song recital of American composers and made a deep impression on a parterre of vocal experts and musical sharps with her rare knowledge of the character of the singing organ and its application. She possesses the delicate art of being able to adapt tonal modulation to interpretative requirements and the result is a performance that gives joy to the discerning mind and solace to the critical ear. She controls all dynamic grades and all the tints in the way of coloring, but her effects never are exaggerated and her means of obtaining them remain hidden except as revealed in the expositions themselves. She is that fine product among vocalists—a singer with a voice, head and heart.

One of the most interesting numbers on Mrs. Clark's program was "A Ballad of Trees and the Master," by Faith Rogers, which won the 1915 song prize offered by the N. F. M. C. It is a piece of writing which shows feeling, poetic insight and

technical power. Miss Rogers, in several talks obtained with her, exhibited sound musical ideas—in particular, the belief that only good music should be heard, whether it be American, Singhalese or Patagonian—and gives every promise of being heard from again soon in a bigger tonal way. Mrs. Clark sang the Rogers song with evident liking and enhanced its success through her intense delivery. Mrs. M. Henion Robinson accompanied Mrs. Clark in this and other numbers most deftly and sympathetically.

Campbell-Tipton's atmospheric "The Spirit Flower," A. Walter Kramer's melodious "Nocturne" and Frank La Forge's appealing "I Came with a Song" were other successful numbers on the Clark program, which embraced also Chadwick and Carpenter songs.

Cecil Fanning, the baritone, is a tremendous favorite here, as he is nearly everywhere else too. He divided the vocal part of the program with Mrs. Clark and with his refined personality, his polished presentations and exceptionally well rounded voice, furnished one of the marked musical attractions of this tone laden week. The Fanning style is, first of all, easy, elegant and persuasive. He cajoles rather than forces; he woos rather than commands. He

makes always for beauty of tone, perfection of phrase, and the utmost clarity of diction and text promulgation. His hearers were delighted with the smoothness and charm of his readings and applauded and encored him insistently. His artistic partner in the full meaning of the term is H. B. Turpin, the Fanning accompanist, whose work at the piano follows every shade of the singer's utterance and becomes an integral part of it, establishing an ensemble whose complete oneness was the remark of many of the musicians at the concert.

A Marshall Kernochan song, "Out of the Rolling Ocean," Carl Brusch's "I Had a Dove," Harriet Ware's "Mammy Song" and Charles Wakefield Cadman's expressive "A Knighthood Song" (composer at the piano) aroused the audience to unusual enthusiasm in the inspiring rendering given by Mr. Fanning. His other selections were Clyde van Nuys Fogel's "Aedh Wishes His Beloved Were Dead," Winthrop L. Rogers' "The Lute Player's House," Sidney Homer's "The Last Leaf," Frederic Ayers' "It was a Lover and His Lass," and F. de Leone's "March Call."

Cadman's New Sonata.

In the middle of the foregoing program was Charles Wakefield Cadman's new piano sonata, in



FINAL REHEARSAL OF "FAIRYLAND"—THIRD ACT.

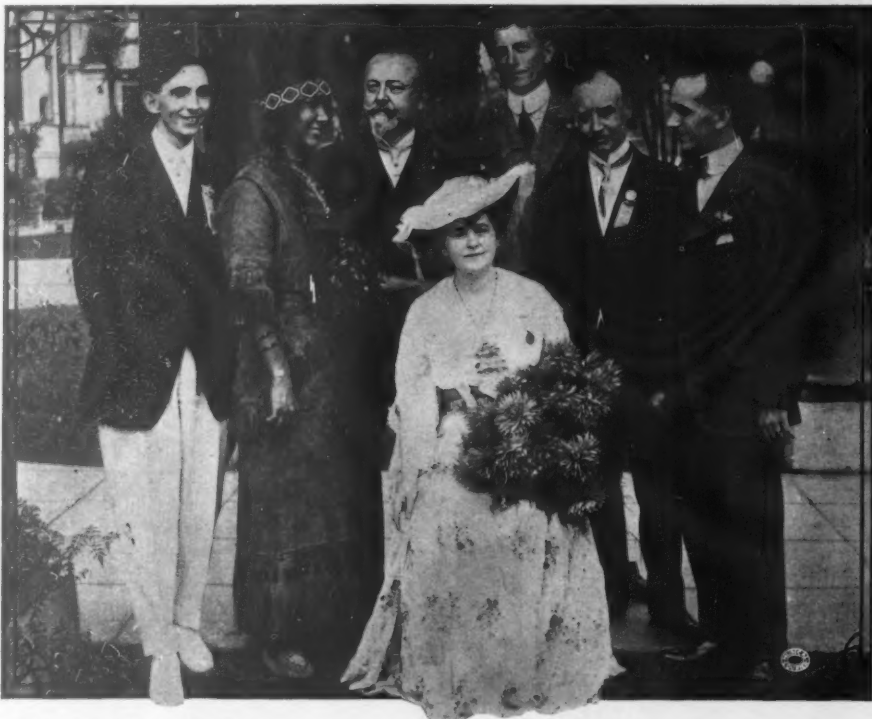


Photo by W. A. Hughes, Los Angeles, Cal.

UNDER THE PALMS.

Left to right: Charles Wakefield Cadman, Princess Tsianina Redfeather, Carl Busch, Yvonne de Tréville, Havrah Hubbard, Walter Spry, Claude Gotthelf.

A major, played by Claude Gotthelf. It was the premiere of the work, an opus on which Mr. Cadman has been working for a long time and which lies very near to his heart. He says that the conception and material of the sonata came to him here in the West, that its spirit, as felt by him, is in its pages and he regards them as the tonal expression of his illimitable love for the country of plains, deserts, mountains, poetry and mysterious vastness.

The direct inspiration for his sonata was drawn, according to Mr. Cadman, from the poems "From Sea to Sea" and "The Tale of the Tall Alcalde," by Joaquin Miller, the poet of the Sierras. As a motto to the sonata, Mr. Cadman gives these excerpts:

Risolute con noblimento.

A rush of rivers and a brush of trees,
A breath blown far from the Mexican seas,
And over the great heart-vein of earth!
By the South-Sun-land of the Cherokee,
By the scalplock-lodge of the tall Pawnee,
And up the La Platte. What a weary dearth
Of the homes of men! What a wild delight
Of space! Of room! What a sense of seas,
Where the seas are not. What a salt-like breeze!
What dust and taste of quick alkali!
Then hills! Green, brown, then black like night,
All fierce and defiant against the sky!
—"From Sea to Sea."

Andante con disiderio.

Oh for the skies of rolling blue,
The balmy hours when lovers woo,
When the moon is doubled as in desire,
And the lone bird cries in his crest of fire.
Like vespers calling the soul to bliss
In the blessed love of the life above,
Ere it has taken the stains of this.
—"The Tale of the Tall Alcalde."

Allegro con fuoco—Maestoso vigoroso.

Shake hands! kiss hands in haste to the sea,
Where the sun comes in, and mount with me
The matchless steed of the strong New World,
As he champs and chafes with a strength untold,
And away to the West, where the waves are curl'd;
As they kiss white palms to the capes of gold!

O heart of the world's heart! West, my West!
Look up! Look out! There are fields of kine,
There are clover-fields that are red as wine;
And a world of kine in the fields take rest,
As they ruminant in the shade of trees
That are white with blossoms or brown with bees.

At last! at last! O steed new-born,
Born strong of the will of the strong New World,
We shoot to the summit, with shafts of morn,
On the mount of Thunder, where clouds are curl'd;
Below in a splendor of the sun-clad seas.

On, on, o'er the summit; and onward again,
And down like the sea-dove the billow enshrouds,
And down like the swallow that dips to the sea,
We dart and we dash and we quiver and we
Are blowing to heaven white billows of clouds.

O seas in a land! O lakes of mine!
By the love I bear and the songs I bring
Be glad with me! lift your waves and sing
A song in the reeds that surround your isles.
A song of joy for this sun that smiles.
For this land I love and this age and sign.

—"From Sea to Sea."

That Cadman speaks in an individual musical voice no one can doubt after hearing this new sonata. It follows close upon his piano trio, two operas, and numerous recent songs from his pen, and the freedom and strength of the writing in the piece under discussion show the extent of the experience he has acquired and the seriousness of the studies he has been making. It should not be inferred from this, however, that the sonata is pedantic or smacks of the midnight oil. Its measures are throughout spontaneous, fresh, original and strong. The melodies have curve and body, and they are treated with an impressive and varied wealth of harmonic manipulation. The prevailing moods are lyrical and dramatic. The general tone is outspoken frankness. Gloom and introspectiveness find no place in the Cadman sonata. Modern dissonance of the deliberately unconventional kind likewise is avoided. Many of the melodies are memorable



CECIL FANNING.

after a first hearing, and one of them, the chief subject in the last movement, was hummed by several of the exiting audience after the concert. Strict form marks the composition from end to end in spite of the rhapsodical character of the text which it illustrates.

If there is any criticism to be made of the Cadman sonata it must be directed against the type of piano figuration which the composer employs. There are lacking in it many of the keyboard idioms and combinations which men like Godowsky and Busoni have added to the instrument as the stigmata of the ultra modern technical expression. Doubtless Mr. Cadman employed the older figurations in order to keep the sonata within playing reach of the average concert pianist, and judged on that basis his move was a wise one.

There is not a dull moment in the score, which teems with life and fascinating musical action. Mr. Cadman is in sensitive touch with his surroundings and he has come nearer than any other composer to putting into piano music the real buoyancy and vitality of the West. If Eastern American and foreign pianists do not put the Cadman sonata on their programs next season they will not be doing their duty to music, to themselves, and to our public.

Claude Gotthelf gave the novelty every advantage in the way of a clear, straightforward and technically correct presentation on the piano.

Mlle. de Tréville Sings.

That charming woman and expert vocalist and interpreter, Yvonne de Tréville, gave a vocal recital on Wednesday afternoon, June 30, and attracted one of the largest bodies of listeners observed at any of the convention concerts. Her program was as follows:

Jeanie	Stephen C. Foster
Light	Anna Craig Bates
(Composed for and dedicated to Yvonne de Tréville.)	
Song of Spring	Frances Wyman
(Composed for and dedicated to Yvonne de Tréville.)	
An Autumn Bacchanal	Lola C. Worrel
Sunlight	Harriet Ware
A Song of Evening	William H. Humiston
Autumn Sadness	Ethelbert Nevin
The Image of the Moon	Ella May Smith
September	Mary Carr Moore
(Composed for and dedicated to Yvonne de Tréville.)	
Ecstasy	Walter Morse Rummel
Nightfall	Bradley Keeler
Indian Lullaby	Arthur Nevin
(Melody of Blackfeet Tribe.)	
Phyllis	Marion Bauer
Barcarolle	William Spencer Johnson
War	James H. Rogers
Yesterday and Today	Charles Gilbert Spross
A Sigh	A. Walter Kramer
If You E'er Have Seen	Gena Branscombe
(Composed for and dedicated to Yvonne de Tréville.)	
Gertrude Ross at the piano.	

Mlle. de Tréville was in rare voice and spirits and gave her numbers with remarkable musical and emotional participation. She understands how to expose the very soul of a song in text and tone and owing to her extended stage experience she has at her command every shade of vocal tint and dramatic nuance with which to follow faithfully the changing moods of her selections, no matter how subtle or how fitful. One likes her best in the simple, tender moments until one hears her in the stressful and poignant episodes. The lyrical, the arch and the sprightly then come in for their appeal in the de Tréville versions, and finally one capitulates and declares her to be an artist completely equipped, who leans to no one style or school, but masters them all with equal ease and effect.

Harriet Ware scored again with "Sunlight." Ella May Smith proved that she does not devote all her time to clubs, when Mlle. de Tréville sang "The Image of the Moon," and won a rousing success for the composer. Walter Morse Rummel's "Ecstasy" received warm applause. Arthur Nevin's "Indian Lullaby," Marion Bauer's "Phyllis," Charles Gilbert Spross' "Yesterday and Today" and Gena Branscombe's "If You E'er Have Seen" were other works

that stood out because of excellence and because of the reception accorded them.

Almost needless to state, Mlle. de Tréville reaped a rich harvest of approbation from audience and critics.

Walter Spry's Playing.

Chicago sent Walter Spry as its pianistic representative and he carried out his mission with honor to himself and to his city. He began his program with the finale from Felix Borowski's "Grande Sonata Russe," a composition of elevated musical outlook, impressive craftsmanship and strong originality. Mr. Spry played it with vitality, authority and sympathy. In Mrs. H. H. A. Beach's picturesque and compelling "Variations on Balkan Themes," Mr. Spry unloosed a degree of technical and tonal resource which served to reflect all the glitter, the sentiment, the pomp and the passion of Mrs. Beach's kaleidoscopic work. It was in all respects a brilliant performance.

Louis Victor Saar's "Romance" in C, a fine piece of music, gave the Spry singing tone ample chance to sound its call. Noble Kreider's "The Valley of White Poppies" (from "Moods," op. 9), has plenty of color and harmonic allurements. Walter Spry's "Intermezzo Scherzando" is a fetching bit of tuneful playfulness, crisply and enticingly delivered. MacDowell's propulsive E minor polonaise wound up the solo contributions resoundingly.

Together with Oscar Seiling, violin; Rudolph Kopp, viola, and Axel Simonsen, cello, Mr. Spry did a quartet for piano and strings, D major. It is a well constructed, earnest and pleasing example of chamber music. Mr. Spry and his assistants accomplished an ensemble of notable finish.

Final Orchestral Concert.

Very fittingly the last of the American Music Congress concerts was an orchestral one, and it drew a creme-de-la-creme audience to the Trinity Auditorium on the evening of June 30.

George W. Chadwick's "Symphonic Sketches," led by the composer, made a pleasant impression. MacDowell's A minor piano concerto, a work not as virile or as interesting as his D minor concerto, was played by Pasquale Tallarico and given a ripe, facile and well considered reading. Adolf Tandler and his orchestra furnished an exceptionally polished accompaniment.

Carl Busch directed his tone poem, "Minnehaha's Vision," a score full of melodic beauty, skillful orchestration and piquant harmonic background. It shows Busch as a Romantic in imagination and a Modern in method.

Mabel Daniels offered a striking contribution in "The Desolate City," produced under her baton. It reveals a strong dramatic sense, instinct for coloring, and a firm grasp in the matter of facture. Cecil Fanning made the baritone solo a thing of tonal beauty and interpretative might.

Eric Delamarter's overture, "Masquerade" (its premiere hearing), is a fanciful, stirring morceau, orchestrated with whimsicality and sparkling cleverness and alive with many characteristic and ingratiating episodes. Adolf Tandler led the composition stirringly.

Afterward.

Under Charles Wakefield Cadman's energetic supervision and with the valuable assistance rendered to him by the indefatigable N. F. M. C. committees, the American Music Congress made a successful showing, the average of creative work revealed being high and the performances ranking proportionately. In some instances, already indicated in this running review, they could not have been improved upon.

The idea of the American Music Congress was a worthy and a useful one, and incalculable good has been accomplished in bringing the composers to the audiences and vice versa and in bringing the composers to one another. Their informal talks, their fraternization with the music club delegates, the



AMERICAN OPERA ASSOCIATION EXECUTIVE BOARD.
Left to right: Mrs. Jason Walker, Gertrude Parsons, Mrs. W. H. Jamison, L. E. Behymer, Fred W. Blanchard. J. P. Dupuy, also a member, but not in the picture.

lectures which they delivered and to which they listened, and their introduction to a part of their own country with which many of them were unfamiliar should bear appreciable results in inspiring and encouraging the American composers to renewed endeavor.

In the last analysis American music carries its own message and must speak for itself. No measure of pamphleteering, "boosting," as this Western country terms it aptly, and spoken formal propaganda will suffice to build up a school of American composition. In fact, it does not require such help. It is flourishing healthily and winning its way in all instances where merit and not indiscriminate patriotism is used as the artistic passport.

However, there should be wide and incessant opportunities for the hearing of American music, and it should not be barred from programs without examination at the hands of competent judges. In this matter of giving American music a hearing the N. F. M. C. has done much and intends to do even more in the future. Its work is of vital national interest. It should be even more widely known. It should be supported without stint. It will be.

"Fairyland."

Before an audience that can in the true sense of the word be termed brilliant, the "Fairyland" premiere took place Thursday, July 1, with the attached cast:

Auburn, the King; afterward Prince of Fairyland,
Ralph Errolle
Corvain, brother to Auburn.....William Wade Hinshaw
Myriel, the Abbess.....Kathleen Howard

Rosamund.....Marcella Craft
Robin, surnamed Goodfellow.....Albert Reiss
Forester.....Aubrey Burns
Whining Woman.....Jessie Macdonald Patterson
Voice in Abbey.....Grace James
Peasant.....Walter Hastings Olney
Coward.....W. F. Paull
Bumpkin.....John Stockman
Joker.....Reinhold Oeschler
Old Man.....Robert Tracy Cheatham
Scoffer.....
Premiere Danseuse.....Albertina Rasch
Chorus of Nuns, Men at Arms and Common Folk (The People of the Hills), who are also fairies.

There was an extra cast on hand to help out in case of mishap to any of the premiere participants, and these hard working silent assistants consisted of Marguerite Buckler, Ethel Fitch Muir, Roland Paul, Henry La Bonte and H. D. Mustard.

A section of the program which was important and deserves special mention was this:

Costumes designed especially for this production by William H. Mathews.

Scenery designed and painted by Robert Brunton, of Los Angeles. Constructed by Martin Scenic Company, of Los Angeles.

Costumes: By Goldstein & Co., of Los Angeles.

Electrician: F. W. Miller, of Los Angeles.

Properties and Technician: Louis Levy, of Los Angeles.

Costume Mistress: Mrs. K. Keeler, of Los Angeles.

In order to enlighten the reader who missed or neglected previous explanations in these columns of the inception, nature and purport of the \$10,000 prize won by "Fairyland," the very lucid exposition given by Mrs. William H. Jamison (secretary of the American Opera Association), is presented herewith:

At a meeting of the Board of the National Federation of Musical Clubs, which was held about three years ago, Mrs. Jason Walker, chairman of the American Music Committee, offered a suggestion that during the year 1915, when all the world would be coming to the Pacific Coast, some western city might be willing to offer a prize for an American opera through the Federation and undertake the production of the opera as one of its attractions. Mrs. Walker and Mrs. David Allen Campbell, another member of the committee, came west to look over the situation and decided that Los Angeles would be the best city to undertake the proposition.

At first thought it was enough to stagger the most enthusiastic, but though it looked almost too big a thing to undertake, it was much too big a thing for Los Angeles to reject. Mr. F. W. Blanchard, who was the chairman of the committee and is president of the American Opera Association, which was later formed to carry out the plans, suggested that it would be too much of an effort to put forth unless it could be made to assume something of a

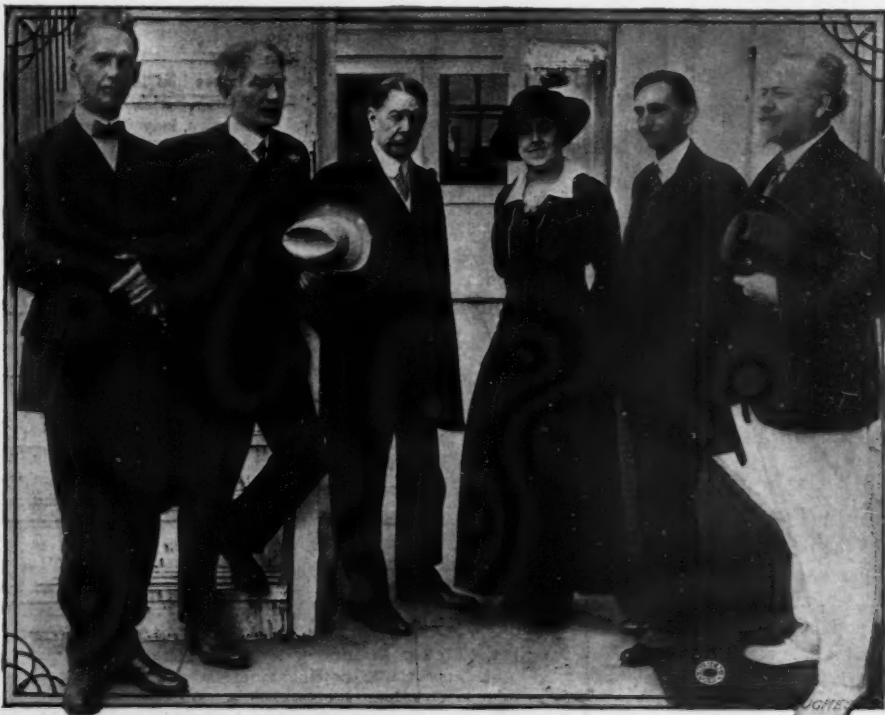


Photo by W. A. Hughes, Los Angeles, Cal.

SEE THE COMPOSERS.

Left to right: Arne Oldberg, composer of the 1915 Prize Symphony; W. J. McCoy, composer of the "Hamadryad" prelude produced at Los Angeles recently; George W. Chadwick; Mabel Daniels, composer; Charles Wakefield Cadman, Carl Busch.



MARCELLA CRAFT (CENTER)
As Rosamund in "Fairyland."

permanent form, and it was finally decided that if the National Federation of Musical Clubs would consent to hold every alternate festival in this city for as long a time as we were willing to offer a prize and produce a new American opera, we would undertake the work.

The sum of \$10,000 was decided upon as the amount of the prize, and it was awarded to Mr. Horatio Parker for his opera "Fairyland." There were fifty-six entries and the judges were unanimously in favor of this one. The envelopes containing the names of the competitors were opened in the presence of a notary after the award had been made, and it was found that Mr. Parker was the successful contestant.

The raising of the prize money and the production of the opera was in the hands of the American Opera Association of Los Angeles, which must not be confused with any other organization having a similar name. There is no other having a similar purpose, for this is purely philanthropic and there is no possible way by which any of the officers can receive any compensation for the things they are doing. Mr. J. F. Sartori, president of the Security Trust and Savings Bank, is the custodian of the funds; not one penny can be expended except over the signature of both the president and the secretary and the vouchers must be further signed by three members of the executive committee.

The production of a prize opera, by the united efforts of musicians, philanthropic citizens and different organizations, coming as a climax to a week of concerts and recitals devoted exclusively to the works of American composers, marks an epoch in the history of American music.

There can be no question that the work done by the American Opera Association was a notable achievement, for their plans were carried out without a hitch and the premiere of "Fairyland" was in every way a presentation worthy of the best traditions associated with grand opera production of the most dignified kind.

The Los Angeles \$10,000 contest was a fine opportunity for American composers, and therein lies the great work done by the city and those individuals who represented it in the project.

Whether or not "Fairyland" is a great work does not, strictly speaking, concern Los Angeles, for Los Angeles did not write it and a Los Angeles composer did not write it. When the curtain went up on the premiere of "Fairyland," the duty of Los Angeles ended in the matter of the prize contest; the rest was in the hands of the composer, his librettist, and the public.

The Opera.

To plunge at once into the chief subject in the manner of the daily papers, and to tell the news in the first paragraph, let it be stated succinctly and soberly that "Fairyland" not only fails to measure up to any popular or critical conception of greatness, but also that it is in many respects a faulty and futile composition.

To get at the reasons for the failure of Horatio Parker and Brian Hooker (librettist) to write a vital grand opera is not a difficult task for one who

remembers "Mona," the other \$10,000 prize opera written by Messrs. Parker and Hooker when the Metropolitan Opera House contest was held a few years ago. "Mona" had a turgid, uninspired score, and a libretto of high literary merit but little theatrical effect. The characters were stilted, their language was involved (in the operatic sense), their motives were unclear, and the story lacked in human interest and definite dramatic trend and execution. Nevertheless it was generally conceded that the Hooker libretto far outshone the Parker music, which afforded no relief in contrasts, had no enticements in melody, rose to no inevitable or compelling climaxes and tired the listener with the unvaried complexity of the orchestration and the unattractiveness of the thematic material employed.

The limitations displayed by Mr. Parker and Mr. Hooker in "Mona" were in evidence again in "Fairyland." A glance at the plot synopsis, as given in the program book, will show how Mr. Hooker duplicated the mistake made in "Mona," even though he left the Druid period of gloomy reality for the idealistic and fanciful realm of the fairy domain:

Rosamund, a novice, from the abbey balcony beholds the young King Auburn riding across the valley, and falls a-lonely for life and for him. But he, scorning the kingdom that has been too easily his own, would fain go a pilgrimage. He leaves his crown, not to Corvain his



WILLIAM WADE HINSHAW,
As Corvain in "Fairyland."

brother, but to the Abbess Myriel. Corvain therefore steals upon Auburn while he prays before the shrine, strikes him down, and leaves him for dead. But Auburn, reviving, finds himself among fairies, and within the shrine not of our lady but his own lady Rosamund; and they two are crowned king and queen in a vision of Fairyland.

Auburn being gone, Corvain by force seizes upon the kingdom, which Myriel claims also; so each takes tribute from the people, who are grievously oppressed thereby. Rosamund, fleeing from the abbey in search of Auburn, falls into the power of Corvain. Auburn returns to claim his crown again; but none will recognize him for the king; Rosamund knows him only for her Prince of Fairyland; and he, being come back again to earth, knows her not. Myriel, pursuing Rosamund, comes upon the two together. While she and Corvain quarrel for possession of the fugitive, Auburn, before all the people, interposes, proclaiming himself king, and invoking the magic power of the Rose which he has brought from Fairyland. But the rose withers before the scornful laughter of Corvain, wherein the people join; Rosamund, renouncing Corvain's protection, is led away prisoner by Myriel; and Auburn is left desolate.

Rosamund, believing steadily in her fairy lover, is to be burned for witchcraft. Myriel strives to make her repent, persuading her how that her vision had been of holiness, not of love; but Rosamund will not doubt. Rosamund and Auburn, being without hope, now wholly remember each other and despise their dream; seeing yet Robin and his people as nothing more than mere peasant clods, who therefore cannot aid them. Auburn single-handed desperately attacks Corvain, who has him seized and bound also to the stake. In that last moment, while the fagots kindle, they hear the drinking song of the common folk in the

tavern, and by that mirth know them for the people of the hills. The rose burns in Auburn's bosom like a star, while Rosamund sings the magic song thereof. The scene transforms again into the likeness of their vision, wherein Myriel and Corvain are overpowered by the throng of fairies rushing in, and Auburn and Rosamund are again set free and crowned in a world that is one with Fairyland.

Conceptions of the fairy realm are relative, but to the finite mind, fairies and their doings are reflected only in the mirror of human experience. When we picture fairies, we picture them in the shape and guise of men and women; when we listen to fairy tales we understand them only as their characters and episodes answer to corresponding phenomena in real life. When characters become half fairy, half human, the plot design is difficult to trace, to say the least, and when symbolism is joined to the other two elements, the whole resolves itself into an abstruse problem which an audience has not the time or opportunity, even if it had the inclination, to follow properly. Allegory must be simple and terse, and symbolism must be of the easiest decipherable sort to arrest attention and sustain interest in opera.

There is nothing to win the listener's sympathy in the "Fairyland" story. The incidents seem to be artificially pieced together; their succession is not climactic and inevitable. No event leads logically to the next. The listener is not carried along with the rush, or the tragedy, or the appeal, or the might of the story. On the contrary, he follows the plot expectantly for a short time, then hesitates, gropes, analyzes, and finally doubts. Rosamund is a creature who apparently has not much mind of her own. Auburn is very little better for he gives away his crown and then demands its return, while his heroism is as lackluster as his love for Rosamund. Corvain is meant to be a very, very wicked being, but as a matter of fact he is the only human, likable figure in the play. Myriel, whom the author evidently wishes us to hate, is not guilty seemingly of any frightful wrongdoing in accepting Auburn's freely proffered crown, and trying to keep the novice, Rosamund, to her vows.

A queer creature called Robin—not mentioned in the synopsis given above—attired in a sylvan suit of green tights and moving volatily in the commonly accepted manner of a sprite or elf of some kind, pops up at vital moments of the story, interrupts the chief characters as they are about to do or say something worth while, and harangues at length and diffusely on the manners and morals of the personages in the play.

To point out only a few errors of construction: Robin enters in most unwelcome fashion and holds forth just as the lover pair have found each other in fairyland and are expected by the audience to sing of their rapture; again the greenish imp ap-



ALBERTINA RASCH,
Premiere Ballerina in "Fairyland."



OUTDOOR MUSIC.

Left to right: Frieda Peycke, composer-entertainer and chairman social committee Local Biennial Board; Tsianina Redfeather, Indian soprano; Claude Gotthelf, pianist. Sitting under the yucca palms in the San Fernando valley.

pears toward the end of the opera, after Rosamund and Auburn have been reunited, and delivers practically the entire finale; in the first act a large crowd of black garbed nuns invade the stage and throw an element of gloom over the proceedings which does not lift with the appearance of the very impersonal hero; at the outset of the opera Rosamund beckons romantically and sings to a passing rider whom the audience does not see and in whom, as a consequence, it is not interested; no convincing reasons are given why the young pair remember each other suddenly in the third act or why they are saved by a peasant drinking song a few moments before the final curtain.

When Mr. Hooker came before the curtain after the end of the opera, he remarked, in effect: "Many persons say that they do not understand my libretto. I am glad of that, for it convinces me that I have been able to write exactly what I had in mind. The land of fairies is many things to many persons. Each one has his own conception of that charmed domain."

That is a poetical conceit, but it is not a practical plan where an opera libretto is concerned. The text should hold no secrets from the auditor. Brian Hooker is a poet, undoubtedly, and he uses English potently and beautifully, but he has proved in "Mona" and "Fairyland" that he is no effective librettist of grand opera. He should collaborate with some one who knows the stage and its requirements.

The Music.

The writer of these hurriedly jotted reflections heard many people say that they liked Horatio Parker's orchestration and there is much reason why they should like it, for it reveals scholarship, seriousness and refined musical instinct.

Its defects are that it does not characterize distinctively, has no glowing, luscious color, and makes no onslaught upon the emotions. As there practically is no sustained melody in the opera, except a soprano solo which is badly written for the voice, but has an Oriental strain of some intrinsic beauty, it is plain that the orchestration alone does not furnish sufficient compensation for the absence of story material, and therefore a feeling of dullness beset at least one listener in the middle of the second act and was not lifted thereafter.

The chorus writing had some interest in spots, for Mr. Parker is an experienced maker of oratorio

and knows how to handle the voice in the mass, even if he has never acquired the appropriate treatment of the solo.

Labor sounds from the measures of "Fairyland" and little appears to well up spontaneously in the Parker musical fancy. The seeker after melting and singable melodies is borne along on the trackless sea of orchestration without encountering more than a straw here and there to keep himself from sinking beneath the waves of boredom.

"Fairyland" as music was an ordeal to the inditer of these lines, even though he could admire the tremendous striving of Mr. Parker and his undeniable technical knowledge. He lacks talent for opera, that is the long and short of it, and it is no disgrace. His musical model for "Fairyland" should have been that of "Königskinder," whose story "Fairyland" resembled somewhat. (Also it suggests "King Robert of Sicily.")

The Cast.

Of the cast unstinted praise must be spoken. There was, first of all, Marcella Craft, who made all that could be made of the lifeless puppet, Rosamund, and tried hard to inject some dramatic interest into the character. She sang with abandon, acted with fervor, and took full advantage of the few opportunities allowed her for the display of her warm tinted and finely controlled voice. She was very attractive to look upon. The Oriental aria hereintofore referred to brought Miss Craft ringing salvos of applause and assured her of at least one individual hit.

Ralph Errolle has made large strides since leaving the vocal studio of his very experienced Chicago master, Hermann Devries. The Errolle organ and art have developed with use, and his high tones, his delivery, phrasing, and modulatory resources were those of a tenor certain to attain high rank, especially as he has youth, temperament and true histrionic talent as additional assets.

William Wade Hinshaw, the Corvain, showed his Metropolitan Opera House training by the ease and certainty of his acting, the nice adjustment of tonal values to hall, orchestra and situations, and his method of illustrating each text word with proper facial expression and play of gestures. His voice sounded fresh and mellow. He is an opera artist of rare powers.

Kathleen Howard, statuesque as to appearance and authoritative as to vocalism and stage deportment, was a force to be reckoned with during every moment of her too brief chances for singing exposition. She was the recipient of scores of lobby compliments from those whose good opinion has critical weight.

Albert Reiss, as Robin, was as always, an opera projector par excellence. He never fails to make art when he undertakes a stage impersonation. His singing was uncommonly good. The Robin character is a mixture of Loge, Mime and Figaro, and it is doubtful whether anyone else except Reiss ever could have understood the personage.

Albertina Rasch did some pleasing and poetical dance evolutions, which were applauded cyclonically.

Alfred Hertz, the conductor, received round upon round of demonstrative tributes before, during and after "Fairyland." He made a shining success of his part of the performance and gave his musical forces confidence and impetus. The orchestra played with unerring precision, and the chorus followed every tremor of the leader's baton.

The scenery, lighting, costumes and stage properties reflected taste and technic. It was amazing to note how all the details were polished, as though the company had been giving opera for months instead of for a few nights. Los Angeles rose splendidly to this part of the evening, as indeed it did wherever the native endeavor was given an opening.

The enthusiasm of the first night audience was unbounded. Speeches were demanded from the composer, the librettist, the conductor, F. W. Blanchard,

L. E. Behymer and other promoters of the enterprise. In view of the audience, Mr. Parker was handed the \$10,000 check for himself and his librettist, and the house cheered itself hoarse. Flowers were banked on the footlights until their recipients hardly could be seen.

Los Angeles is proud of having staged a world's premiere in opera, and the pride was shared in by the visitors from all over America. It was a memorable and even an epochal occasion, for nothing of the kind has been attempted on such a scale hitherto except by established opera houses with full cast and technical outfitting.

So keen was the sentiment about the measure of success obtained by the production as such, that plans were got under way at once to hold another opera contest in Los Angeles two years from now.

In the meantime, "Fairyland" is to be heard next week (according to latest accounts) in San Diego and San Francisco, with the same company that sang it here.

Los Angeles Notes and Notables.

Among the entertainments enjoyed by the visiting delegates and musicians were the receptions at the Ebell Club, the one given for Mlle. de Tréville by Mrs. Hunt at her home with its lovely tropical garden, and the one arranged by Mr. and Mrs. G. Allen Hancock, which included a view of their beautiful music room and a hearing of Mr. Hancock on the cello accompanied by his large organ. Mr. Hancock, a volunteer member of the Los Angeles Symphony Orchestra, also is one of its ardent supporters and executives. In a luncheon at the Los Angeles Athletic Club he informed us that everything was being done and as rapidly as possible for the proper financing of the orchestra in order to put it upon a basis to enable the players to obtain long term contracts (they have none now), so that they may concentrate upon the organization and give up the outside work they are compelled to do at present. Mr. Hancock is a singularly perspicacious and progressive young man, and it is reasonable to suppose that the reform he prophesies will come soon, for with him to think is to act and his mind once made up no objections or obstacles are allowed to stand in his way. He has the orchestral situation well in hand and understands its every phase. It is due to him largely that the chaos in which the body found itself not so long ago now has resolved itself into orderly and systematic existence.

A Gamut Club dinner is an event in Los Angeles, and lucky is the visitor who receives the privilege of an invitation. We were one of the guests on Wednesday evening, and participated in the good



PRINCESS TSIANINA REDFEATHER, THE ONLY AMERICAN AT THE CONVENTION.

cheer, the good company and the speeches. Those who made addresses were Mrs. Lynde, with an eloquent plea for proper diction in English song; Fred. W. Blanchard, president and toastmaster, who fills both offices admirably; Mr. Norton and Mr. Woodley, of the board of city supervisors, who promised their support when Los Angeles gets ready for its next prize opera contest; Ernest R. Carter; Mr. Gates, of the Los Angeles Graphic; Mrs. Hinkle, of Peoria, Ill., who told of the wonderful things her city is doing civically in a musical way; Mrs. Campbell, who gave most interestingly the history of the inception of the American Opera Association; Mr. and Mrs. French, who paid graceful tributes to the Los Angeles musical spirit and enterprise; Brian Hooker, who spoke optimistically about English opera; Alfred Hertz, who thanked the city for its welcome to him and congratulated it upon its achievements; Mr. Carson and James Devoe, the Detroit manager, who delivered exceedingly interesting talks, and ourself, who set forth that American music is doing nicely, thank you, now needs no spokesmen, because it is speaking for itself, and requires no individual modern George Washington to proclaim its freedom. "Freedom from what?" we went on eloquently—but there, we are writing now, not speaking. Musical numbers were contributed by members of the Orpheus Club; Mr. Balfour, who sang Italian arias with taste, a pure tenor voice and much temperament; Eva Mylott, the Australian soprano, and Mrs.

librettist, has achieved a pure gem of literary work. His English, his sense of poetic simplicity and his exquisitely colored imagery combine to make the play poem something far beyond the average opera libretto, and in the absence of music at all the play would be remarkably interesting and presentable."

"Los Angeles used to be an El Dorado for musical fakers," said a well known musician here yesterday, "but happily those days are past."

Horses soon will be as extinct in L. A. as the giant sloth now skeletonized and fossilized and shown in the city's museum. The few equines that draw wagons here look half ashamed of themselves,

flower"; Orpheus Club, three trucks; float, "Violet"; Trinity Choir, four trucks; float, "Hybiscus"; Los Angeles Oratorio, four trucks; float, "Water Lily"; Temple Choir, four trucks; float, "Evening Primrose"; Community Choir, three trucks; float, "Forget-me-not"; University Methodist Choir, two trucks.

In the Los Angeles Times of July 1, there is a passage about "Dr. Albert Hertz, the great impresario."

Ina Goodwin accompanied some of Genevieve Church Smith's well sung numbers at a private hearing, and the two gifted young ladies showed that the



Photo by Hoover Art Co., Hollywood, Cal.

MLLE. DE TREVILLE RECEIVING.

Woodley. Lorna Gregg furnished unusually sympathetic accompaniments.

A little bird whispers that plans are under fair way for the erection of a ten story Fine Arts Building in Los Angeles, to embrace 250 studios, an auditorium as large as the big one in Chicago, a concert hall seating 800, several smaller halls, and many novel features that will make the edifice almost a club for its tenants.

Havrah Hubbard's address at the convention has been discussed widely and praised enthusiastically in local musical circles.

The cost of producing "Fairyland" and holding the convention and congress here was about \$68,000, but after the receipts from the six opera performances are counted up, the amount is expected to be on hand.

Some truths are in this paragraph from the Los Angeles Tribune of recent date: "Brian Hooker,

or else the look they bear is the tragic resignation of a fast vanishing race.

An ensemble automobile ride to Venice and Santa Monica, an electric display, and a pageant (under the auspices of the Gamut Club) completed the pleasures of the musical visitors. The order of parade in the pageant was as follows: Police; band; officers Gamut Club and guests, six autos; float, "America"; Gamut Club, fifty autos; float, "California"; Dominant Club, twelve autos; float, "A Native Son"; Musical Matinee Club, fifteen autos; St. Cecilia Music Club, five autos; float, "Queen Flora"; Wednesday Morning Club, ten autos; Harmonia Club, five autos; Germania Club, eight autos; float, "Snowdrop and Crocus"; Cantadorias Club, three trucks; float, "Tulip"; Lyric Club, four trucks; float, "Blue Bell and Heartsease"; Jovians, one truck; St. Paul's Choir, two trucks; float, "Rose"; First Methodist Episcopal Choir, four trucks; float, "Peony"; Westlake Methodist Episcopal Choir, two trucks; U. S. C. Glee Club, one truck; First Christian Choir, one truck; float, "Sun-



MLLE. DE TREVILLE PAUSES.

difficulties of Schubert and Wolf have no terrors for them. Miss Goodwin is trying to branch out as an accompanist, and Miss Smith says that she will not be offended if anyone offers her some concert engagements.

In the Los Angeles Examiner, June 30, Charles Wakefield Cadman gives ten commandments for young composers:

1. Don't try to break into print with mediocre stuff. I did and it took a while to live it down.
2. Don't try to compose "highbrow" things before you've mastered work in the smaller forms.
3. Don't call the publishers fools for rejecting your first manuscripts. They are human, they often make big mistakes, but they are anxious to accept works which "get across." Remember that!
4. Don't try to market orchestra works and chamber music until those who have exploited your works have really made a success with your more unpretentious efforts. Were they to break this rule they would soon lose caste with Dun's and Bradstreet's.
5. Don't try to set to music "The Night Has a Thousand Eyes" and "The Sweetest Flower That Blows." Other composers have succeeded with these poems and your own effort might precipitate an anticlimax.
6. Don't send in a manuscript to a publishing house carelessly prepared. Missing sharps and flats quite often prejudice an editor. Your stems turned the wrong way or your penmanship with an unprofessional twist may keep you from becoming a member of the firm.
7. Don't (if you are doing songs) set to music anything but singable English. Many poems are highly literary but miserably unvoiced.
8. Don't try to compose before you've had a good harmonic foundation. This may be inborn and it may be acquired.
9. Don't be influenced too much by foreign composers either in style or conception. Endeavor to maintain a decent perspective, but above all try, for heaven's sake, to be yourself!
10. Don't be jealous of other composers.

The following are the new officers of the N. F. M. C.: President, Mrs. A. J. Oschner, Chicago; first

vice-president, W. H. Jamison, Los Angeles; second vice-president, Mrs. W. A. Hinkle, Peoria, Ill.; third vice-president, Mrs. Adelaide Carman, Indianapolis, Ind.; fourth vice-president, Mrs. George Hall, Providence, R. I.; recording secretary, Carlotta Simonds, Duluth, Minn.; treasurer, Mrs. E. L. Bradford, Albuquerque, N. M. Two honorary vice-presidents were elected—Mrs. Charles Atwater Kelsey, of Grand Rapids, Mich., and Mrs. Jason Walker, of Memphis, Tenn. F. W. Blanchard, of Los Angeles, was elected an honorary vice-president at the first meeting of the board of managers. The following State presidents were elected, most of them having previously held the office of vice-president: Mrs. Victor Hanson, Birmingham, Ala.; Mrs. Josephine Crew Aylwyn, Berkeley; Mrs. Charles White, Denver, Col.; Mrs. Frederick Munroe Card, Bridgeport, Conn.; Mrs. A. R. Mills, Peoria, Ill.; Mrs. R. H. Jones, Chestnut Hill, Mass.; Mrs. F. W. Nichols, Houghton, Mich.; Mrs. George S. Richards, Duluth, Minn.; Mrs. Laeta Petsey Wright, Greenwood, Miss.; Louise Nichols, Albuquerque, N. M.; Mrs. G. B. Rathfon, Buffalo, N. Y.; Mrs. C. C. Collins, 4529 Pine street, Philadelphia, Pa.; Mrs. C. L. Harris, Providence, R. I.; Lucy K. Cole, Seattle, Wash.; Mrs. Amos Payne, Clarksburg, W. Va.; Mrs. J. H. Stapleton, Milwaukee, Wis.

LEONARD LIEBLING.

(To be continued.)

"WAGNEROPHILE"

A correspondent writes: "That was such a lovely letter of 'Wagnerophile' in the issue of May 19, reminding the MUSICAL COURIER that Richard Wagner had committed two youthful offenses, 'Das Liebesverbot' and 'Die Feen,' something which the MUSICAL COURIER did not know, of course! But what does 'Wagnerophile' (a 'student of the music dramas of Richard Wagner,' on his own admission) mean when he writes 'Die Feen,' a 'romantic opera,' the overture of which only was performed publicly. I have witnessed several entire performances (possibly a few cuts and a shame there weren't more) of 'Die Feen.' And not so long ago at that, at the Munich festival, summer of 1910, if I remember right, possibly 1911 (ask Marcella Craft, she sang in it). 'Die Feen' was no stranger to the stage of the Munich Royal Opera House. It had been done there before, numerous times. When they revived it for the festival, giving it at the Prinzregenten Theatre, they spent some \$10,000 for a new outfit of scenery and costumes. All in vain. It is bad. The public refused to go and see it, either out of curiosity or a feeling of piety toward Wagner. Once Munich had the right to give 'Parsifal.' As 'Wagnerophile' surely knows, a number of private performances of it were given there, with an audience of one, King Ludwig II. When he died the Wagner family wanted 'Parsifal' for Bayreuth alone. They offered Munich exclusive right to 'Die Feen' in return for exclusive right to 'Parsifal.' Munich bought the gold brick. Nobody fought them for it. I wonder also if 'Wagnerophile' knows that Munich had the right to present 'Parsifal' one year before it became free—a right which it did not exercise? Selah!"

AN APPEAL FOR FUNDS

This office has received a communication on the letter head of the Professional Classes War Relief Council, of 13 and 14 Prince's Gate, London, S. W. It is an appeal for funds to help the work of this council, which is busy attending to the relief of the destitute in the homes of many professional men and women—especially artists and musicians—owing to the lack of employment caused by the war. The appeal is signed on behalf of the council by the Lord Mayor of London. The organization does not distribute its relief in the form of charity, but, in the case of musicians, organizes concerts, the artists appearing in which are paid. A report is presented of the work already accomplished. It is

as follows: "1,000 engagements have been given and £1,604 has been distributed to 240 musicians. The number of concerts given in camps during the last four months is sixty-six; in hospitals, 122; in schools, clubs, etc., 112. All the expenses of these concerts are defrayed from the funds of the council. Twelve concerts have been arranged by sympathizers with our work, the proceeds of which have been given to the fund and the artists at which have in some cases been paid by the council. In addition to concerts organized by the committee, a number of financial grants and guarantees have been made to recognized musical bodies or special series of concerts in order to increase the amount of employment for musicians, even though they were not on the council's register. The concerts are a great blessing to the soldiers, particularly those who are wounded and in hospital."

AN EARLY WAGNER LETTER.

Wagner's political career was what might be called, in the popular language of the day, strenuous. When he was a young man of twenty-four he conducted the opera company and orchestra at Riga, Russia. Then he tried desperately to establish himself in Paris and for a number of years was at starvation's point in the French metropolis.

In 1842 he went to Dresden to produce his "Rienzi" and "Flying Dutchman." But he had to leave Germany as fast as he could travel to avoid imprisonment for his share in the revolution.

For several years he lived in the mountains of Switzerland, and in London, where he conducted the Philharmonic Orchestra for a season. He again went to Paris. Finally, King Ludwig of Bavaria made a home for him in Munich.

For a time he lived in Bayreuth near his own theatre. He died in Venice. After all his wanderings and exiles he became a pronounced German patriot, and his remarks about France after the Franco-Prussian war caused a good deal of ill feeling among French musicians.

We have no desire to rake up these foolish incidents except to show, by way of contrast, the humble tone of the letter the young and unknown Wagner wrote to the London Philharmonic Society while he was striving to establish himself as an operatic composer in Paris.

Si.

I September last I sent you by Sir George Smart an overture entitled Rule Britannia, in order that it might be performed in the concert of the Philharmonic Society. As six months had passed since that time without my having received any intelligence from you, I beg you will be so good as to inform me, what has been done in regard to my composition.

I remain

Your most obedient servant
Richard Wagner

f. 25, rue de Heller

Paris, the 12 April 1844.

Paris

What an odd mixture! Think of Richard Wagner in poverty in Paris writing a concert overture on "Rule Britannia" in order to get a hold on the British public!

Sir George Smart, to whom Wagner wrote, was the same English organist and composer who had been Carl von Weber's host when he went to London to produce "Oberon" and die.

Wagner's "Rule Britannia" overture has not yet been produced by the London Philharmonic Society. In 1855, when Wagner became conductor of the society, he had a "Tannhäuser" and a "Lohengrin" to his credit, and he discreetly neglected to let "Rule Britannia" get a hearing. This English letter written in Paris by the German, Wagner, has recently been presented to the Pole, Paderewski,

by an Alsatian of Hebrew extraction, Emile Hatzfeld. It has not been given to Paderewski to keep, but to be sold for the Polish fund for war victims. If any one of our American readers wish to own the original manuscript he can add to the international mixup by purchasing it from Paderewski.

FRENCH OPERA IN NEW YORK.

There is a project on foot for a seven weeks' season of French opera in New York City, to begin about the first of next November. The originator is Minnie Tracey, who has been well known in the Paris musical world for several years past, and who has been working at this plan for the last nine months.

The business manager is Lyle B. Andrews, for many years associated with the projects of Oscar Hammerstein. At the same time Miss Tracey positively asserts that Mr. Hammerstein is in no way interested in the present project.

An option already has been secured on a theatre situated in the very heart of the city, close to Broadway. The projected repertoire will include such well known favorites as "Louise," "Thais," "Manon," and "Le Jongleur de Notre Dame," but it is also proposed to give works new to America, including Saint-Saëns' "Phryné," and "L'Anêtre," and Leroux's "La Reine Fiammette."

There is apparently no reason why, if Miss Tracey succeeds in securing the necessary financial backing—and with a considerable amount of it already subscribed, the prospect of a success seems excellent—the project should not be a success. Owing to the special circumstances created by the war, a great many excellent French artists who would not otherwise be available could be obtained this season at reasonable salaries. The proposed prices for seats are to range from \$3 down to fifty cents; box seats, \$5 each. At these prices, and with a company made up of only first class artists presenting operas with the same standard obtaining in Paris, it seems as if the project should be assured of popular support.

The list of patronesses includes Mrs. Reginald Vanderbilt, Mrs. Charles Oelrichs, Mrs. Lorillard Spencer, Jr., Mrs. Whitney Warren, Mrs. Casimir de Rahm, Mrs. Leonard M. Thomas, and Mrs. G. J. S. White. Among the stockholders and subscribers are Mrs. Emil L. Boas, Mrs. W. Francklyn Paris, Mrs. John R. MacArthur, Mrs. Florence Fox, Mr. and Mrs. F. Hazen, Mrs. S. M. Mygatt, Frank D. Pavey and Daniel Frohman.

NOTICE TO POETS.

The city of Baltimore has offered a prize of two hundred and fifty dollars for one poem of four stanzas, of from four to eight lines each, the same to be submitted (presumably addressed to Mayor James H. Preston of that city) before August 7 next. The poem must be entirely devoted to singing the praises of the famous old Maryland city, and must be of suitable nature to be set to music. When the prize winning poem is selected, another contest will be announced with a prize of a like amount for the best musical setting.

Any poet who especially distinguishes himself by finding a successful and legitimate rhyme for "cannas-backs" or "oysters" will be awarded a special laurel wreath, to be placed upon his brow by the hand of the mayor and worn New Year's Day, Fourth of July and on the opening day of the oyster season.

The judges will be Virginia Woodward Cloud, author; John C. French, assistant professor of English at Johns Hopkins University; Robert M. Gray, professor of English at Goucher College; Wilbur F. Smith, president of the Baltimore City College; and Edward Lucas White, contributing editor of the Nation.

SEATTLE SUMMER MUSIC CONTINUES TO AROUSE INTEREST.

Northwest Music Teachers Hold Annual Convention—People's Chorus Closes Season— State Association Is to Be Formed— Idaho Musicians Feted—Arion Gives Additional Concert.

Seattle, Wash., July 1, 1915.

With an excellent performance of Elgar's "King Olaf," the People's Chorus, under the direction of W. H. Donley, closed its season at the Hippodrome, June 22, before a large audience. The chorus numbers about 200 and was supported by an orchestra of thirty, with W. R. Hedley as concertmaster. Director Donley has developed a chorus of the first rank, and the organization has attained a degree of excellence which places its concerts among the very best given here. It just closed its second season, but in spite of this Mr. Donley has produced a remarkable ensemble. The future work of this chorus is looked forward to with great interest and pleasure. Philias Goulet, baritone; Neal Begley, tenor, and Grace Farrington Homsted, soprano, whose singing was of especial excellence, were the soloists.

MUSIC TEACHERS' ASSOCIATION CONVENTION.

The seventh annual convention of the Northwest Music Teachers' Association met at Tacoma June 16, 17, 18, 19, the complete program of which follows:

WEDNESDAY AFTERNOON, JUNE 16, IN THE TACOMA HOTEL.

Opening session, Tacoma Hotel.
1.30 p. m.—Registration.
2.00 p. m.—Music.
The BirdlingGrieg
Spanish CapriceMoszkowski
Pearl Lohrman-Buser, North Yakima, Wash., pianist.
SolomonHermann
Heimliche AufforderungStrauss
Fritz Kloepper, Tacoma, baritone.
Robert Schofield, accompanist.
Opening address to the convention.
Lucy K. Cole, Seattle, president.

WEDNESDAY EVENING IN THE MASONIC TEMPLE.

Capriccio, op. 116Brahms
Intermezzo, op. 116, No. 1Brahms
ToccataFoote
Nellie Dee Whiting, Walla Walla, Wash., pianist.
A Roumanian Night SongLohr
Life Has Sent Me Many RosesLohr
The Roumanian MountainsLohr
Mrs. Chandler Sloan, Tacoma, soprano.
Emaline Powell, accompanist.
Sonata in B flat minorChopin
John J. Blackmore, Tacoma, pianist.
Art talk, "Music in Russia."
Louise van Ogle, Seattle.
SerenadeRaff
A Spirit FlowerCampbell-Tipton
DaybreakDaniels
Frederick W. Wallis, Tacoma, baritone.
Margaret McAvoy, accompanist.
Ah, Love but a DayBeach
O Sunset Moment (MS.)Eppert
Spring SingingMacFadyen
Mme. Hesse-Sprotte, Seattle, contralto.
Invocation to Saint CeciliaHarris
Persian SerenadeMatthews
The Saint Cecilia Club, Tacoma, ladies' chorus.
Frederick W. Wallis, director.

THURSDAY MORNING, JUNE 17.

9.30 a. m.—Piano conference. Chairman, Gerard Tonning, Seattle.
Paper, "The Necessity of Sound Fundamentals," Walter Squire, Seattle.
Discussion led by Boyd Wells and Karl E. Tunberg.
The BrowniesErich Korngold

CampanellaPaganini-Liszt
Erna Muehlenbruch-Doud.
10.15 a. m.—Paper, "Breath and Culture for the Piano Student, and How to Obtain It," Edgar C. Sherwood, Spokane.
11.00 a. m.—Demonstration of "Dalcroze Eurythmics," Elsie Hewitt McCoy, Seattle.
Demonstration in Fundamental Training, Carrie Louise Dunning.
Assisted by pupils of Clara Mighell Lewis, Tacoma.

THURSDAY AFTERNOON IN THE MASONIC TEMPLE.

Piano suiteMrs. Frank D. Black, Seattle
Praeludium, Scherzo, Tempo di Gavotte, Romanza, Finale.
Played by the composer.
Violin—
Mazurka di ConcertoC. d'Alessio, Tacoma
Moto PerpetuoC. d'Alessio, Tacoma
Played by the composer and Norma d'Alessio, accompanist.
Essentials in the Preparation of the Young Composer.
F. F. Beale, Caldwell, Idaho.
Small orchestra, Les SylvestresRobert Weisbach, Tacoma
Led by the composer.
The TideMrs. F. Walker, Portland
Ere it Be Too LateMrs. F. Walker, Portland
Sung by Lucie Valair, of Portland,
with the composer at the piano.
Violin, Sonata, No. 2Claude Madden, Seattle
Played by the composer, with Silvio Riseigari at the piano.
Piano—
Prelude in C minorMrs. F. Walker, Portland
LargoMrs. F. Walker, Portland
Played by the composer.
Song cycleFerdinand Dunkley, Seattle

A Wreath from the Garden of Flowers.
God Sent Flowers, for alto solo.
Lessons from Flowers, for soprano solo.
Flower Symbols, for baritone solo and quartet.
The Rose's Errand, for tenor solo.
Lilies, for soprano and alto duet.
Poppies, for tenor and baritone duet.
Ode to the Rose, for alto solo.
Bring Flowers, for quartet.
The Spring Arose, for soprano solo.
Love All Flowers, for baritone solo.
Dawn, Gentle Flowers, for quartet.
Mrs. S. E. Brush, soprano; Mrs. Fletcher Lewis, contralto;
Charles A. Case, tenor; Elmer Eckert, baritone; the com-
poser at the piano.

THURSDAY EVENING AT THE TACOMA HOTEL. Banquet, with Frank B. Cole, toastmaster.

FRIDAY MORNING, JUNE 18.

Vocal Conference.
9.30 a. m.—Vocal conference.
Paper, "Common Ground for Voice Training," George Hotchkiss Street, Portland.
Discussion led by Edmund J. Myer, Seattle.
10.30 a. m.—Songs—
TristesseA. Huntington Woodman
The Call of LifeFlorence Aylward
Allan E. McCutchen, Seattle.
11.00 a. m.—"Standardization as Applied to Voice," open discussion.
11.30 a. m.—Piano solo—
Sonata, C major, op.Brahms
Odessa D. Sterling, Seattle.

FRIDAY AFTERNOON SESSION.

Chairman, Myra R. Wylie, Cheney State Normal School.
1.30 p. m.—Piano solo, Ballade, A flatChopin
Lila L. Crosby, Olympia, Wash.
1.45 p. m.—Symposium, "The Accrediting of Private Music Study by High Schools."
From the standpoint of the private instructor—
Mrs. J. T. Hedges, North Yakima.
Edgar C. Sherwood, Spokane.
From the standpoint of the public instructor—
Ethel H. Hanson, Everett, supervisor of music.
W. G. Alexander Ball, Tacoma, director of high school music.
Supt. W. F. Geiger, Tacoma.
Jessie Belton, Puyallup, supervisor of music.

COMPLIMENTARY CONCERT

In the Stadium, Tacoma, Wash., by the Orpheus Club,
Assisted by Artists from the
Northwestern Music Teachers' Association,
Friday Evening, June 18.
The Song of the VikingChadwick
Orpheus Club.
Conducted by Keith J. Middleton.

Soprano—
I Saw Thee First When Cherries BloomedCadman
How Many a Lonely CaravanFinden
As Through the Streets (from La Boheme)Puccini
Sofia Hammer, Seattle.

Baritone—
My Dear SoulSanderson
I Love the Jocund DanceDavies
King CharlesWhite
George Hotchkiss Street, Portland.

Piano—
MeditationTschaiakowsky
Concert Paraphrase on Strauss' Waltz, Southern Roses,
Strauss-Schuetz
Mrs. Irving J. Cross, Bellingham.

SerenadeJan Gall
Shores of SighingChaffin
Orpheus Club.

Tenor—
RequiemFoote
Love Song (from Walkure)Wagner
Elias Blum, Walla Walla.

Contralto, My Heart At Thy Dear VoiceSaint-Saëns
Mme. Hesse-Sprotte, Seattle.

Baritone—
Toreador's Song (from Carmen)Bizet
Romany Love SongDavies S. Smith
Hiram H. Tuttle, Seattle.
The Lost ChordSullivan-Brewer
Orpheus Club.

SATURDAY MORNING, JUNE 19, CLOSING SESSION.

9.30 a. m.—Open discussion; subject, "Standardization Through Association Membership."
Business session.
Election of officers.
10.30 a. m.—Constitutional amendments.
Election and formation of State association.
11.30 a. m.—Picnic and recreation. The Ladies' Musical Club, hostesses for the afternoon.

The new officers are George Hotchkiss Street, of Portland, president; E. C. Sherwood, of Spokane, vice-president; Lucy Cole, of Seattle, secretary; Elias Blum, of Walla Walla, treasurer. Trustees: Ferdinand Dunkley, of Seattle; E. C. Sherwood, of Spokane, and Frederick F. Beale, of Caldwell, Idaho. The next convention will meet in North Yakima, Wash.

STATE ASSOCIATION TO BE FORMED.

After the adjournment of the Northwest Music Teachers' Association, a number of prominent Washington teachers met for the purpose of forming a State association. The officers temporarily elected were Lucy K. Cole, Seattle, president; Jessie Nash Stover, Seattle, vice-president; Herbert Kimbrough, Pullman, secretary, and Robert Schofield, Tacoma, treasurer. The executive committee named was Bertold Sprotte and C. W. Kantner, both of Seattle. A permanent organization will be formed at a special meeting to be held in Seattle the last week of December.

CLEF CLUB DINNER.

The Clef Club gave a dinner Saturday evening, June 19, in honor of Frederick F. Beale, of Caldwell, Idaho, who was formerly with the University of Washington Conservatory. Other guests were G. H. Street, of Portland; Olaf Bull, of Tacoma, and Dr. Palmer, of Seattle. Mr. Beale gave a very interesting account of his work in Caldwell and Boise. He has given thirty-six organ recitals during his short residence there, besides being a busy teacher. He has also established a chorus which is doing very creditable work. Mr. McCutcheon sang two songs by Mr. Beale and Ferdinand Dunkley created a commotion by playing an Ornstein composition. Peace was finally restored and it was unanimously voted not to excommunicate Mr. Dunkley.

ARION GIVES REQUEST CONCERT.

By general request the Arion gave another concert June 26. Director Madden repeated the "Sonnenaufgang," by Hermes, and the "Germanenzug," by Lund, besides which a group of folksongs were sung with splendid finish. Gwendolyn Greary, Chas. Case and Mme. Hesse-Sprotte were the soloists, and Karl E. Tunberg and Carl Presley were the accompanists. The chorus and soloists were given an ovation. The Arion represents Seattle at the Saengerfest in Los Angeles the last week of July.

KARL E. TUNBERG.

Dostal Not to Sing in Minneapolis.

It was recently announced in the MUSICAL COURIER that George Dostal, the American lyric tenor, had been engaged to sing with the Minneapolis Symphony Orchestra in that city during the summer months. When it was later learned that the Minneapolis orchestra referred to by the party offering the contract was not the Minneapolis Symphony Orchestra as was supposed, Mr. Dostal refused to accept the engagement. It is understood that a series of concerts are to be given by a municipal orchestra and it was for these events that Mr. Dostal's services were desired.

Mr. Dostal was arranging to appear at several other cities while West, but on learning that the orchestra in question was not the "Symphony" he changed these plans.



AUDIENCE OF 7,000 IN THE TACOMA STADIUM (35,000 CAPACITY) AT COMPLIMENTARY CONCERT GIVEN BY NORTHWEST MUSIC TEACHERS' ASSOCIATION.

GIORGIO SULLI EMPHASIZES ATHLETICS FOR SINGERS.

"Vocal Teacher" more frequently than otherwise conjures up before the mind's eye, the master (or mistress as the case may be) in the studio, busily engaged in developing the young vocal talent through a series of "Ahs" or "Ahs" or "Ma-me-mis" scalewise or otherwise, or listening with critical attitude and correcting here and there the delivery of an operatic excerpt.

This is the season of the year, however, when the busy voice developer and coach is in general found "off duty." But this is more often than otherwise an "off duty" which does not neglect the vocation entirely.

One day last week the writer was privileged to spend a few hours at the New Rochelle, N. Y., country home of Giorgio Sulli and was then permitted to take a few "snaps" of the eminent New York maestro in his various phases of summer relaxation. "For," says Mr. Sulli, "athletics are necessary for the complete and best development of every singer."

If each of his pupils were to follow Mr. Sulli's example, he would become an expert tennis player, swimmer, would understand how to row, would take long walks, ride, work in a garden, or at least follow some phase of outdoor sport.

To become convinced of his genuine love of beauty in nature, one has only to catch the look of pride and pleasure with which he introduces his guest to his flowers—his real old fashioned garden—rose

hedges and rose bushes, roses in abundance and shrubs of many varieties, unusual trees and as he points out the extensive, beautiful view surrounding his home.

We had visited the flower garden, the grape arbor, the kitchen garden and admired the various trees and shrubs, enjoyed the "cool" of a wide-spreading oak, breathed in the fragrance of the roses and filled our lungs to the full with the pure New Rochelle air. Then we came to the rose and vine laden arbor. Its cool green shelter was inviting, for "Old Sol" was holding forth particularly ardently on this day. Overhead in the vines a mother bird was feeding her family. In this rustic, sequestered "lounge" Mr. Sulli was led to talk a bit about his early student days in Italy, particularly at the Conservatory of Naples.

"I remember very well," began he, "how Richard Wagner used to visit the conservatory. We were always being introduced to the leading musicians of the day.

"Wagner had been invited on this one occasion to hear an opera written by one of the students of the conservatory. He praised the work heartily. The next night he came to hear the 'Secret Marriage,' by Cimarosa, and I recall how he then said, 'Why don't they write in pure Italian and not imitate?' and then he continued to express enthusiasm for the old Italian melody. He told us how the gondoliers played under his window in Venice, adding 'The moonshine in Venice gives much inspiration.' The Naples Conservatory students also serenaded the great lyric dramatist. Wagner spoke a good, pure Italian and always expressed his admiration of Italian music.

"I am crazy about Wagner's music, so much so that I have named my dog 'Lohengrin.'"

The handsome Scotch collie, which had been a companion of our walk about the grounds, looked up from an ostensible nap, as if in recognition of the compliment bestowed upon him.

"Lohengrin" is more like Italian opera than any of the other Wagnerian operas, and I really like this the best of his operas."

Mr. Sulli is very fond of animals. He has another dog which he maintains is exceptionally intelligent.

"Come here, Otello," and a gloomy visaged Irish terrier sleepily arose, stretched himself and slowly approached his master.

Mr. Sulli is so well known as a teacher of voice, that one almost forgets that at one time he was an operatic conductor of note in Italy, Spain, Brazil, and Austria. Alessandro Bonci, whom Mr. Sulli admires very much, has often sung under his baton.

And he is a composer as well. Luckardt & Belder, New York, will issue several of his songs next fall. "Dhalma" is the name of his opera, many parts of which are often given in symphonic form.



GIORGIO SULLI AND MRS. SULLI CAUGHT BY A MUSICAL COURIER CAMERA AT THE VOCAL MAESTRO'S SUMMER HOME.

"I have been setting music to 'Trilby,' but have completed the first act only. Some day I will finish it, but I haven't time now."

Mr. Sulli continues his teaching at his New York studios three days each week, Monday, Wednesday, and Saturday, during the summer as a special favor to teachers and students desiring to do special and continuous work.

Many pupils also find their way to this New Rochelle "Mecca," for extra work and a day's outing, including a sail to Oakland Park and a dip in Long Island Sound. Under the capable direction of Mr. Sulli the happily blended pleasure and benefit of such a day can be duly vouched for by the writer and it would also be a grievous oversight not to mention the excellence of the spaghetti, the wine and the genuine Italian cuisine, wherein Mr. Sulli discloses himself to be the connoisseur also. But this is another phase of his versatility, which the writer will leave for elaboration until some later date.

Mrs. Peacock Sings for Californians.

Eleanor Hazzard Peacock scored recently, when she appeared in recital before the Friday Club, of Los Angeles, Mrs. Peacock's appearance was not prearranged, since

she had gone to Los Angeles principally to attend the convention. An invitation to sing before the club found her willing to comply, and in the presence of a large and distinguished audience, which included many of the foremost musicians of the National Federation of Musical Clubs, she presented a program consisting of MacDowell's "The Sea," Rogers' "The Star" and an aria from "Madame Butterfly."

The beauty of her voice and her refined art established her immediately in the favor of the critical gathering.

Hamlin's "Advice to Vocal Students."

George Hamlin, in his interesting and beneficial "Advice to Vocal Students," which appears from time to time in the Chicago Herald, contributed the following to that paper recently:

"Beware of straining the voice, singers, young and old! Because the public, especially from the direction of the gallery, shouts and applauds when a singer rends the atmosphere with a very high or a very low tone, do not make it your ambition to be able to sing a little higher or a little lower than nature intended.

"Too much attention is given by many teachers and too much effort is made by many pupils to push the voice up or down beyond the point where it is easy to sing. It is considered a step forward and a victory gained if periodically another tone is added to the singer's range, no matter what the effort might have been in the accomplishment. It may occasionally be a victory, but oftener it is quite the contrary. It is right and natural that the voice, when properly trained, should extend

in compass, but instead of being the main object in view this should be a natural result. Quality of tone is the first and foremost object to attain and should not be sacrificed in a misguided attempt to add a particularly high or low tone to the voice.

"Echoes of this sort are continually heard from the music studios: 'I sang high C today at my lesson,' or 'Yesterday my teacher took me down to low D for the first time,' etc., but very little of: 'My tone quality is so much better this month than it was last,' or 'My scale passages are improving wonderfully in clearness and evenness,' or 'I have advanced remarkably in my breath control.'

"No! It is the forever struggle of 'range' versus 'quality.' And it is not only range but volume to which all seem to aspire. This is the age of noise! Every new auto horn tries to outdo the last one in volume; people addicted to the restaurant of today are cultivating volume of voice in order to make themselves heard by their elbow neighbor above the din of the 'eat music' (I shall have something vehement to say on that subject later on); opera box holders are becoming more audible each season and no doubt children are crying louder than ever for c-st-r-a; so to be consistent, singers naturally feel that they must sing as loudly as possible that the public may be proportionately pleased!

"The consequence is that as a rule we hear louder singers than we used to, but not better ones. Perhaps when the maximum of noise is reached, for there must surely be some limit, we may begin to go backward gradually and will finally reach the normal again. When that Arcadian time comes perhaps singers will sing softly sometimes and try to cultivate quality instead of quantity of voice, and possibly the public may even applaud! Although, as that would make a noise and noises would then be unpopular, a new signal of approval might have to be invented!"

Alice Garrigue Mott's Vacation Plans Changed.

Alice Garrigue Mott has abandoned her Pacific Coast trip in order to be near her sister, Esperanza Garrigue, who for some months has been seriously ill. Mme. Garrigue's improvement is so marked that Mme. Garrigue Mott trusts that within a short time her sister will be able to accompany her into the invigorating air of the Adirondacks.

May Schneider Enjoys Vacation on Long Island.

May Schneider, soprano, is enjoying a well earned vacation at Great Neck, L. I.

THE EDITOR'S LECTURE.

[From the Los Angeles Times, July 1, 1915.]

A lecture of rare interest, which revealed a marked degree of scholarly investigation and a quick grasp of characteristics of music, was that given by Leonard Liebling, editor of the MUSICAL COURIER, Tuesday afternoon, at Trinity Auditorium, as a part of the musical program of that day. He dealt with the resemblances found in the opuses of various composers, declaring that the work of discovering where composers had used the themes of others, was a hobby with him.

He stated that it was almost a possibility to apply the Darwinian theory as to the origin and use of these various themes down through the centuries. He gave numerous examples from the works of the various composers, showing wherein there were resemblances.

In closing he stated that the wonder was not that there were so many examples of this apparent copying and stealing from one another by the composers, but that there were not more. His talk was one of the most entertaining which have been given during the progress of the festival.

[From the Pacific Coast Musician, July 1, 1915.]

At the conclusion of the numbers Leonard Liebling, of New York, made an address that was brimful of delightful wit as well as highly illuminating musical material. His address might be termed "Plagiarisms in Music." In a facile way he noted and illustrated at the piano, the startling similarity of phrases often veritable repetitions of extended musical themes—which different composers, from Handel to the present day made use of in their compositions. He showed that some of the most familiar airs of our popular tunes of the street had their counterpart, quite note for note in the classics of even Beethoven, Haydn and other masters. Also that these masters, intentionally or unconsciously, "stole" melodies from each other.

One of the Pacific Coast Musician's scribes has expressed an objection to attending any more late addresses by Leonard Liebling when she has "copy" to turn into the office. "Why! I hoped to take time by the forelock and finish my copy before he finished his talk, but between his talent and his wit, and the witty twists he gave to his talent, I forgot that I had either pen or paper."

"Seeing America First."

"Our artists for next season seem to be seeing America first during these vacation days," remarked W. Spencer Jones, of the firm of Haensel & Jones, recently. "Mme. Alda is passing her first summer in America at her newly acquired home at Great Neck, L. I. Leginska, the pianist, is at Garden City; Paul Althouse is in Bermuda; Kathleen Howard is in Los Angeles with the production of 'Fairyland'; Harold Henry is at his bungalow on the North Shore just above Chicago; Evelyn Starr is visiting her parents in Wolfville, Nova Scotia; Merle Alcock is out in Osceola, Iowa; Grace Kerns is in Norfolk, Va.—her home town, and John Campbell is in Elmira, N. Y. Christine Miller is climbing the mountains of the Blue Ridge at present in contrast with the Alps of last summer, while Arthur Middleton, Anita Rio, Arkady Bourstin and Robert Maitland seem perfectly contented in the greatest summer resort in the world—New York City. Germaine Schnitzer, the pianist, who in private life is the wife of Dr. Leo Buerger, is in Edgemere, L. I. And, by the way, she is to be congratulated on the arrival of a son a few days ago—Gerald Henry Buerger. Horatio Connell is teaching voice in Baltimore. Mr. Haensel is down at the shore sailing his boat, fishing and tinkering with his newly purchased automobile. And in the meanwhile I am closing contracts for next season, and by the rush of business I am convinced that beyond a doubt next season will be the best concert season the country has ever known. The local managers of the Middle West and South have stopped talking war and are talking business. This is as it should be and from now until fall I expect to practically fill the time of our artists for the concert year."

Francis Rogers Suggests "Organized Ignorance."

In a recent article on American musical composition, Francis Rogers contended that our composers fail utterly to express the real American spirit.

"However," wrote the baritone, "I for one am unwilling to fold my hands and say with a finality that knows no doubt that we Americans can never produce anything worthy or original in music. We must all hope and believe. Above all, our composers must believe in themselves and

not be forever running after foreign gods. A remark which was made not long ago by a young German, who is also a Harvard graduate and a fine musician, comes in here with unusual suggestiveness. The young German was discussing modern music and he said:

"We have read too much, we have thought too much, we know too much—what we need is organized ignorance!"

"Organized ignorance—sometimes it might be wished for by our composers! Take our operas, for instance. Who knows or cares about the ancient Britons, as in 'Mona' And 'Cyrano' was the composition of a German writing in English upon a subject as French as the Seine. Could the result have been different? It is greatly to be doubted, too, whether grand opera will ever be an American product. The Anglo-Saxon in England has never shown any apti-

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tude for it, and it is debatable whether the American, with all his foreign admixture of blood, will ever be more successful. Grand opera in Italy, Germany and Russia is a natural expression of the people. It has never been either in England or America."

Francis Rogers will devote all of next season to his concert work under the management of Loudon Charlton, under whose direction he has been for the past ten years. Mr. Rogers is giving up much of his time to teaching, while his literary work—a line in which he has been active for a number of years—likewise makes a demand upon his attention.

Florence Wiley Zerbe and Family.

In the accompanying snapshot, Florence Wiley Zerbe is shown with two members of her family, who, although



FLORENCE WILEY ZERBE AT FRANKLIN, PA.

they cannot be said to possess voices of musical beauty, appear nevertheless thoroughly appreciative of that quality in the voice of their beloved mistress. Mrs. Zerbe, who is

musical director of the Cadman Choral Club, of Franklin, Pa., and a leader of things musical in that city, is at present enjoying a well earned rest from her musical labors.

Stirring Scenes.

There were some strange scenes at the Albert Hall last month after Clara Butt's Red Cross concert was supposed to be over, says the London Star. When the King and Queen left, about eleven o'clock, and the great audience had filed into the corridors, the massed bands, in their brilliant scarlet uniforms, still retained their seats, and so did the super-chorus in a long semicircle above them—Albani, Kirkby Lunn, Ada Crossley, Ruth Vincent, Phyllis Lett, Carrie Tubb, Ben Davies, Edward Lloyd, Plunket Greene, John Coates, and about two hundred more of them. The lights were turned down, and then the temperamental talent asserted itself. Chorus, orchestra, and the "Divine Clara," as somebody called her, chafed at having to wait to be photographed by flashlight. Suddenly a chorus girl—perhaps it was Albani—started the opening bar of "Tipperary," Arthur Godfrey flew to the organ, and the strains of the ubiquitous war melody filled the hall. So penetrating was the note that society waiting for its motor cars, streamed back into the boxes, and thus encouraged, Edward Lloyd and Ben Davies tried "My Little Grey Home in the West." It spread like a prairie fire, and was the hit of the unrehearsed program. "Here We Are Again" was the next item, Ben Davies hugely relishing the idea that the greatest oratorio singer of our time was not altogether indifferent to the music hall ditty of the hour. By the time the chorus was in the midst of "When we've wound up the watch on the Rhine," the camera artists had arrived, and a loud explosion, followed by the ascent of a column of white smoke to the vast roof, sent the most distinguished chorus that ever faced their Sovereign in the Albert Hall into the midnight air.

May Marshall Cobb's Engagements.

May Marshall Cobb, the Pittsburgh soprano, has recently closed one of the busiest seasons in her career, which is saying a good deal, since she is constantly in demand, her lovely voice and charming personality making her a general favorite with music lovers of Pittsburgh and vicinity. In addition to many appearances in her home city, she also was heard in the following towns between the middle of December and the end of March: Butler, Pa.; Somerset, Pa.; East Liverpool, Ohio; Johnstown, Pa.; Washington, Pa.; Monongahela City, Pa.; Bellevue, Pa.; Wilkensburg, Pa.; Wooster, Ohio; Cleveland, Ohio; McKeesport, Pa.; Oakmont, Pa.; Denora, Pa.; Sharon, Pa.; Glenavon, Pa., etc.

Zoe Fulton's Pupils' Recital.

Mary Butler, Wilma Huff, Bernice Kruger, Rosella Hunsinger, Lillian Stebler, and Mrs. William T. Stevenson, all pupils of Zoe Fulton, contralto and teacher, gave an interesting recital at Carnegie Lecture Hall, Pittsburgh, Pa., on the evening of June 21. In the opinion of one present, "it was an excellent pupils' recital and showed that Miss Fulton has the valuable gift of being able to impart knowledge. The event must have been most gratifying to her."

Carl Bernthaler played the accompaniments with his usual excellence, and the whole affair was an artistic success.

Middleton's Festival Engagements.

Haensel & Jones announce three festival engagements for Arthur Middleton, basso of the Metropolitan Opera Company: Schenectady, N. Y., September 29; Troy, N. Y., September 30, and at the Worcester (Mass.) Festival, October 7.

It Is a Girl.

A cable has been received by Mrs. M. L. Phillips, of Asbury Park, N. J., which announces the birth of a daughter to Mr. and Mrs. Edgar A. Gerst, née Augusta Cottlow, at Berlin, Germany.

Maurice Levy at Bellevue.

Maurice Levy, the bandmaster, was removed last week from Mount Sinai Hospital, New York, to the observation ward at Bellevue. Mr. Levy has been ill for some time.

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VIRGINIA AND THE SOUTH.

BY THORNTON W. ALLEN.

(Article VI.)

How the old Southern darkey melodies do haunt one! It was not so long ago that a party of us sat in one of the drawing rooms of a large and spacious old Colonial homestead down in Virginia, when between cigar puffs, we argued over a question which concerned most of all the black race.

Our heated discussion was suddenly silenced by the strains of an old darkey song which floated in through one of the open windows. We listened as the music drew nearer and the singers finally halted below us.

We looked out. On a small camp stool, which was later carried over the shoulder, one darkey sat, drawing his bow carefully over the strings of a cello. Next to him another darkey, with a guitar supported by a huge strap from about his neck, assisted. The third and fourth had banjos, and while they played they sang.

I had heard of "colored" music, listened to the singing of the negro congregation at the old Baptist Church in Lexington, and I even remember having heard more recently several darkey girls applauded enthusiastically at a pupils' recital at a large conservatory of music in New York. I enjoyed all, but never was I so impressed as when this quartet played and sang.

There was a warmth and feeling in their music that is missed up North, and there were harmonies, "swipes" as

we used to call them, which might horrify the average musician. Nevertheless, like the Hawaiian music, it was different, and because it was different we enjoyed it. They entertained us for an hour, at the close of which we dropped them a silver offering and they departed for another home.

The negro is full of melody, and bubbling over with tunes and harmonies. While in most cases he is physically lazy, he is ever whistling or singing, no matter what he is doing.

So much stress has been laid upon the education of the negro along every line except music, would it not be a good idea to give the negro a chance to study and give to the world some of these original melodies? We hear so much about Indian music, but why not more about negro music?

And why would it not be a good idea to provide quarters in our various concert halls for the negro, help to educate him along these lines and give him the opportunity of listening without paying an exorbitant fee for the privilege.

The Southerner owes a great deal to the old negro mammy—the same old mammy who nursed him, taught him to walk, and gave him his first musical training, his first lesson in real negro music.

Grace Renée Close's Engagements.

Grace Renée Close, the Toledo, Ohio, mezzo-contralto,



GRACE RENEE CLOSE,
Mezzo-soprano.

is already booked for thirty recitals and oratorio engagements, which extend as far West as Denver.

M. Jennette Loudon Presents Pupils.

Bloomington, Ill., July 8, 1915.

On Friday afternoon, July 2, M. Jennette Loudon, the well known pianist and instructor in Chicago, as well as in Bloomington, presented her students in recital. The program opened with the duet, "Spring's First Message," by Meyer, well played by Elizabeth Linn and Florence Funk. Eleanor Noble was heard in a group by Gaynor and Martin. Helen Gregory in selections by Rogers, Martin and Gaynor also pleased greatly. Eleanor Kemp, Mary Wight and Helen Gregory played the trio by Porter, "With Light

Hearts." Miss Wight was also heard in a group by Martin, Goodrich and Rogers. Eleanor Noble and Elizabeth Linn won much applause in the duet by Martin, "Hush-a-Bye." Eleanor Kemp in a group by Goodrich, Bronson, Burgmueller and Schumann reflected credit upon her teacher. Florence Funk played graciously the barcarolle

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from the "Tales of Hoffmann," and "The Blacksmith," by Mokrejs. The first part of the program was ended with Elizabeth Linn's playing of the prelude in A major by Chopin and Heller's "Warrior's Song."

The second part of the program was given to original compositions by Miss Loudon's pupils. Each number was played with the composer at the piano, and Miss Loudon's pupils deserve as much credit for their original compositions as for their interesting renditions. Those who appeared in this section were Eleanor Noble, Helen Gregory, Eleanor Kemp, Florence Funk, Elizabeth Linn, Mary Wight and Mae Twist in their own compositions, and Mrs. Wight, Miss Holder and Elizabeth Phelps closed the festivities with numbers by Bach, MacDowell, Moszkowski, Chopin and Rachmaninoff. The program was pronounced by all present to be one of the most interesting pupils' recitals heard in a long while in this community.

HOW THEY GOT THE NEWS.

(Los Angeles Herald, June 25, 1915.)

News of the death today in New York of Rafael Joseffy, noted pianist and musical teacher, was received in a telegram by Leonard Liebling, editor of the MUSICAL COURIER of New York, who is attending the musical convention

here. Many of Joseffy's former pupils are now in Los Angeles. He was one of the foremost musicians in the country, according to Mr. Liebling, and news of his death will be received with profound sorrow by the many local and visiting musical artists in Los Angeles.

(Los Angeles Express.)

Word that will bring sorrow to many musicians of the country, and especially to a large number in Los Angeles, was received this morning from New York, announcing the death at his home there of Rafael Joseffy, one of the most famous pianists of the present day, and instructor of some of the best known musicians of the time.

The message was received by Leonard Liebling, editor of the New York MUSICAL COURIER, who is here attending the musical convention.

Mr. Joseffy came to this country from Hungary in 1872, and immediately achieved a great success. Many musicians of Los Angeles studied under him in New York. He had been ill for some months.

Organs.

The only organs in sight in the accompanying picture taken from Table Talk, published at Melbourne, Australia,



appear to be mouth organs, with a solo on the vox humana. Bellows pressure unknown, but it is probably enough to keep the pipes active.

Bertram Shapleigh Is Returning to America.

Bertram Shapleigh, the American composer, will return to his native country from London this month, after an absence of over sixteen years. He expects to remain here as long as the war lasts.

Mr. Shapleigh will go directly to the Adirondacks—Clover Hill, Clayburgh, Clinton County, N. Y., for the summer, and in the fall he will settle in New York City.

OBITUARY

Clarence Squires.

Clarence Squires, manager of Tiffany's art department, and for the past quarter of a century pianist at the McAuley Water Street Mission, where he endeared himself to thousands of persons in the humble walks of life, died of typhoid fever on Wednesday, July 7, at the New York Presbyterian Hospital. The deceased was in the forty-fifth year of his age.

Mrs. Ruth Blumenberg.

Mrs. Ruth Blumenberg, widow of the late Marc A. Blumenberg, died last Friday, July 9, at Healdsburg, Cal., following a long illness. See editorial column for further particulars.

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Adelaide Fischer Wins Success

It is a pleasurable duty to welcome so promising a singer as Miss Adelaide Fischer. The little Brooklyn woman whose meteoric flash across the New York concert horizon last winter furnished one of the biggest sensations of an otherwise uneventful season, proved her mettle in everything she sang last night. Not in a long time has a Jersey City audience seen such a charming artist, nor drunk in such clear, dulcet tones. The florid "Jewel Song" from "Faust" gave Miss Fischer an opportunity to demonstrate her complete mastery of the essential pyrotechnics of the soprano's art, while in Clough-Leigher's eerie song poem, "My Lover He Comes on the Skee," she brought her audience to the very heights of the master singer.—The Jersey Journal.

BOOK OF CRITICISMS
from her personal representative, John H. Livingston, Jr., 380 Fifth Ave., New York, or her manager, Miss Fischer is now booking her 1915-16 tour.
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Walter Allen Stults at Buck's Resort.

Walter Allen Stults, the well known basso of Chicago, is shown in the accompanying snapshot with a mess of



WALTER ALLEN STULTS "SNAPPED" WITH THE PROOF OF HIS CATCH AT BUCK'S RESORT.

fish which he caught on a recent fishing trip in Wisconsin. The picture was taken in Winchester, Wis.

Yolanda Mero Is Spending

Summer in New England.

The accompanying snapshot depicts Yolanda Mero, the pianist, at the summer home of her friend and fellow artist, Isabel Hauser, whose beautiful estate, located at Ridgefield, Conn., was formerly the property of Frederick Remington,



YOLANDA MERO AT SUMMER HOME OF ARTIST FRIEND.

the artist. His untimely demise occurred only six months after the house was completed.

Mme. Mero's plans for the summer include a two weeks' rest in the Berkshires near Great Barrington and an indefinite sojourn at Narragansett Pier, where she will be joined by her husband, Hermann Irion, of Steinway & Sons.

Continued Itinerary of Sousa and His Band.

Following his nine weeks' engagement, from May 22 to July 23, at the Panama-Pacific International Exposition, John Philip Sousa and his Band will fill the following dates:

July 25 and 26—Portland, Ore.
July 27 and 28—Tacoma, Wash.
July 29, 30 and 31—Seattle, Wash.
August 1 to 8—Spokane, Wash.
August 11—Minneapolis, Minn.
August 12—St. Paul, Minn.
August 15 to September 12—Willow Grove, Pa.
September 13 to 26—Pittsburgh, Pa.

Mrs. Herman Lewis Visits New England.

Mrs. Herman Lewis, the New York booking agent, was in New England recently. She spent a week end at Cape Cod with Ann Arkadij, the Lieder singer, who is dividing her time and interest between building her programs for next season and her lovely garden.

Mrs. Lewis visited Max Zach, conductor of the St. Louis Symphony Orchestra, and his family at their summer home recently.

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MARIE HERTENSTEIN

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FRANCIS MACMILLEN

VIOLINIST

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220 West 42nd Street, New York Phone Bryant 8820**Birdice Blye in Venice.**

The accompanying snapshot of Birdice Blye was taken last autumn in front of the Doges' Palace in Venice. On account of the war Miss Blye will not go to Europe this year. Many recitals are being booked for her in the United States for the coming season.

Miss Blye was amused at an incident that occurred on a recent Southern tour. The president of the musical club in one city had requested a large number of window cards. When Miss Blye arrived she noticed that no cards were displayed and the president told her that the club members had so fallen in love with her picture on the cards that they



BIRDICE BLYE IN FRONT OF THE DOGES' PALACE IN VENICE.

decided that they were too beautiful to be soiled by being displayed in the store windows and each member had taken a card home to have framed as a souvenir. She said Miss Blye's success at a previous recital had been so great that the mere announcement of the return engagement had resulted in the immediate sale of all the seats.

A Gifted von Ende Pupil.

Harold Micklin, of Mount Vernon, N. Y., one of Herwegh von Ende's most gifted violin pupils, is also an amateur photographer of promise.



HAROLD MICKLIN.

The accompanying portrait of Harold Micklin was taken by himself.

England is importing chorus men, according to reports from the tight little island. Many of the best looking young men have joined the army, and those who were "among the first to stay at home"—as Artemus Ward says—are too ashamed to face the scorn of the British public.

Well, England is a free trade country and will admit young men who were not "made in Germany."

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CHICAGO SUNDAY EVENING CLUB'S PREMATURE RETURN.

Pacific Coast Trip Said to Have Proven an Expensive Venture—Interesting Data Concerning "La Navarraise"—New Teachers Added to the Faculty of American Conservatory.

Chicago, Ill., July 10, 1915.

The Chicago Sunday Evening Club's Western tour was not a financial success. From reports at hand the club lost considerable money and appeared in several cities before small audiences. The tour of the club was shortened considerably and the members returned this week to Chicago minus some of the glory which surrounded the club prior to its adventurous and expensive venture to the Pacific Coast—a trip that should never have been undertaken under prevailing circumstances.

"LA NAVARRAISE."

"La Navarraise," which had its premiere at Covent Garden, London, in 1894, had in the cast Calvé, Alvarez and Plançon. This opera was not, as is generally believed in America, first produced in France at Paris, but had its initial French performance in Bordeaux in April, 1895, under the direction of Graviere, the cast including Mme. du Nuovina, Etienne Dereims, Herman Devries, Maurice Cazeneuve (who died a few months ago on the battle field. Although fifty-four years of age he enlisted as a volunteer in the French army) and Hippolyte Mondaud, with Massenet conducting the orchestra. In October, 1895, "La Navarraise" was given at the Opera Comique in Paris. During the season 1895-96-97 and 1898 Herman Devries sang at the Opera Comique the role of the general, which he created in France.

NEW TEACHERS ENGAGED BY THE AMERICAN CONSERVATORY.

The following additions were made to the faculty of the American Conservatory for the season of 1915-16:

Singing—E. Warren K. Howe, J. Warren Turner.
Harmony, composition—John Palmer.
Organ—Herbert E. Hyde.
Piano—Marie Bergersen, Aletta Tenold, Cora Anderson, Vierlyn Clough, Jessie Green, Margaret Masley.
French—J. E. Peltier.
Public school music—Edna Wilder.
School of expression—Angie Baker, Jane Clarken.

The season of summer recitals by the American Conservatory is being well attended and is much enjoyed by the students—mostly teachers from various parts of the country.

An excellent program was presented Saturday, July 3, by Mabel Woodworth, violinist, and Marie Bergersen,

pianist. Wednesday morning, July 7, the soloists were Ruth Ray, the young violin artist, and J. Warren Turner, tenor. The program of Wednesday's recital, July 14, will be given by Walton Pyre, reader, and Jennie F. W. Johnson, contralto. Mr. Pyre will read, among other numbers, Longfellow's "King Robert of Sicily," with a musical setting by Rosseter Cole.

ALMA VOEDISCH BUSY BOOKING.

Alma Voedisch booked Permelia Newby Gale with the Denver Philharmonic Orchestra on July 1; Boulder, Col., July 4, and Greeley, Col., July 6. Miss Voedisch has also booked Sibyl Sammis MacDermid and James G. MacDermid with the Denver Philharmonic Orchestra for July 29; Greeley, Col., July 27, and Boulder, Col., August 1. Miss Voedisch says that she has a nice tour arranged for Mrs. Gale next year, and the MacDermids were so very popular out West that they are assured return engagements, wherever they have appeared, at any time they wish to make another Western trip.

EDWARD CLARKE ENGAGED TO LECTURE.

Edward Clarke has been engaged to give a series of lecture-recitals on "Great Song Writers and Their Songs" on the University Lecture Course Extension at Oak Park, Ill. This is the second series for which Mr. Clarke has been engaged by the University Lecture Association for the coming season. Edward Clarke, Rachel Steinman Clarke and Earl Victor Prahl will fill Chautauqua engagements this week in Indiana and Ohio.

MMES. HERDIEN AND GANNON AT EXPOSITION.

Rose Lutiger Gannon and Mabel Sharp Herdien have sent a card from San Francisco, Cal., where they sang on June 28 with much success before a good sized audience, so we are informed. Both Mrs. Herdien and Mrs. Gannon are enjoying their trip to the coast very much.

ANNE FAULKNER-OBENDORFER MUCH IN DEMAND.

Anne Faulkner-Oberndorfer has, at the request of many supervisors of music all over the country, consented to remain in Chicago all through the summer. At the present time Mrs. Oberndorfer is having a summer normal course in history and appreciation of music. There are at present in her class about twenty-five members representing music teachers from all parts of the country. For the coming season Anne Faulkner-Oberndorfer and Marx E. Oberndorfer already are signed to appear in their opera

musical lectures in many important cities, and dates are now being booked directly with Mrs. Oberndorfer.

SIBYL SAMMIS-MACDERMID DEVOTES SUMMER TO TEACHING.

Sibyl Sammis-MacDermid is devoting the summer to several out-of-town pupils who have arranged to study with her, but she will fill engagements in Colorado the last of July singing at Greeley the 27th, Denver, 29th, with the Philharmonic Orchestra, and Boulder August 1. Mr. MacDermid will play her accompaniments at the first and last named engagements. These artists have recently been engaged by the Eurydice Club, of Toledo, for next season.

MR. AND MRS. WILLIAM SPECHT IN CHICAGO.

Mr. and Mrs. William Specht, well known musicians from New Orleans, were among the visitors at this office this week. Mr. and Mrs. Specht will spend some time in Chicago visiting old friends and making new acquaintances.

CHARLES W. CLARK'S RECITAL.

At the Bush Conservatory Recital Hall on Saturday afternoon, July 10, Charles W. Clark gave the first of a series of four recitals. Review is deferred until next week.

PERMELIA NEWBY GALE IN DENVER.

The notice reproduced herewith is from the Denver Daily News and covers the work of Permelia Newby Gale with the Denver Philharmonic Orchestra on Thursday, July 1:

"Miss Gale, a contralto, new to Denver, soon sang her way into favor by her rendition of Verdi's 'O Don Fatale,' from 'Don Carlos.' This intensely dramatic aria, which she sang with much ease, well sustained phrases, and charming grace met with instant enthusiasm from the audience and in response to the very hearty applause she sang 'The Sacrament,' by McDermid. Later in the program Miss Gale sang the well known aria from 'Samson and Delilah,' 'Mon cœur s'ouvre à ta voix,' again proving her fitness for the concert field and as an encore to this she gave a quaint little number telling the story of a negro lad's aversion for work and how he gradually disappeared from the scene."

WALTER SPRY PLAYS BEFORE FEDERATED CLUBS.

Walter Spry scored a fine success at his recital in Los Angeles, Cal., on Wednesday evening, June 30, before the Federated Musical Clubs. Mr. Spry expects to be back in Chicago about the middle of July and will then hold a six weeks' course of study for piano teachers. This course will consist of private lessons in piano playing and class instruction in teaching material, technic and interpretation. The course will be held at the Walter Spry Music School suite in the Fine Arts Building.

Snyder Pupils' Annual Recital.

At the annual recital given by the pupils of Mrs. F. H. Snyder at the Crossroads, St. Paul, Minn., Friday evening, July 16, this was the complete program:

Lasciar d'Amarti	Gasparini
Eva Crowl	
Non Distarmi (Romeo and Juliet)	Gounod
Esther Kinkle	
Dormiro sol (Don Carlo)	Verdi
Carrol Robb	
Catch Not My Breath (recitative)	Whelpley
Go Not, Happy Day	Whelpley
(From Tennyson's Maude.)	
Lois Kucker	
O Soul of Mine	Barnes
Emma Hoy	
Aria di Rosa (L'Arlesienne)	Celia
Fayette Bogert	
A Book of Verses Underneath the Bough	Rogers
The Morning Finger Writes	Rogers
(From Omar Khayyam.)	
Helen Huyck	
Almona	Burleigh
Night of Dreams	Burleigh
Martha Rogers	
The Jungle Flower	Burleigh
Lucile Wolter	
La Fleur (Carmen)	Bizet
M. C. Cutting	
Bell Song (Lakme)	Meyerbeer
Olive Emerson	
Nonnes qui reposez (Robert le Diable)	Meyerbeer
Richard Cole Bland	
O luce di quest Anima (Linda di Chamounix)	Donizetti
Florence Loftus	
Ah! Parea per incanto (Anna Bolena)	Donizetti
Clarice Lovering	
Pleurez! Pleurez, mes yeux! (Le Cid)	Massenet
Rhoda Nickells	
C'est des contrebandiers (Carmen)	Bizet
Hedvig Schein	
Voi lo sapete (Cavalleria Rusticana)	Mascagni
Irene Cross	
Che Gelida Manina (La Boheme)	Puccini
Walter Mallory	
O Nuit qui me courve (La Fiancée d'Abydos)	Banthe
Gertrude Armstrong	
Mandolin	Debussy
Les cloches	Debussy
Kathline Hart Bibb	
Quartet from Rigoletto	Verdi
Miss Emerson, Miss Lovering, Mr. Cutting, Mr. Bland.	
At the piano, Ina F. Grange.	



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ROSAMOND YOUNG,
Dramatic soprano, artist-pupil of Adrienne Remenyi at von Ende School of Music, New York.

Paderewski Indorses Remenyi Artist-Pupil.

Rosamond Young, of Boston—pupil of the New England Conservatory of Music—who came to New York last year, first studying here with another teacher, and since then at the von Ende School of Music with Adrienne Remenyi, distinguished herself by being awarded the gold medal in the singing department. David Bispham was a member of the jury.

At the annual concert of the von Ende School of Music, which Ignace J. Paderewski honored with his presence, this master musician was greatly impressed with Miss Young's remarkable voice and artistic interpretative gifts, and particularly referred to her delivery of the dramatic "Lia" aria by Debussy.

The Nichols Active in Summer School.

Mr. and Mrs. John W. Nichols, who are spending the summer in Burlington, Vt., recently gave one of their joint vocal and piano recitals there. This was one of the regu-

lar course of entertainments which are given by the summer schools of the University of Vermont. In addition to their concert work, Mr. and Mrs. Nichols have a large class of pupils in both voice and piano. Mr. Nichols sang the offertory solo at the First Methodist Church of Burlington last Sunday morning.

Oscar Saenger Is Preparing English Actor for Operatic Stage.

Although possessed of a big, resonant baritone voice of good quality, Edmund Goulding, the English actor, has never sung publicly. He is now in New York studying singing with Oscar Saenger.

Mr. Saenger prepared Goulding for a hearing with the Messrs. Shubert, who immediately engaged him to sing leading light opera roles in this country, at a large salary, and signed a year's contract, beginning next September. Mr. Goulding is unusually versatile. Not only is he a clever actor, but producer as well; also a writer of fiction

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and several plays, which have been presented with much success. Shortly after war hostilities began he wrote a playlet, "God Save the King," which met with instant favor. He has written the words and music of several popular songs. Mr. Goulding was among the first to engage in service at the beginning of the war, when he was wounded and obliged to rest up in the hospital for several weeks. Nothing daunted, however, he returned to the front and again was wounded. After his recovery he received a leave of absence and came to this country. Despite the fact that Goulding has played so many parts on life's stage he is still a young man in his early twenties. He sails for England to settle some matters there and will return soon to continue his studies with Mr. Saenger, who feels confident of his success on the American stage.

Paul Reimers a Social Favorite.

Paul Reimers, who has been called the master of Lieder, chanson and folksongs, and who has been exceptionally popular with society folk in New York, will fill a number of important engagements this summer at the homes of well known New Yorkers at Long Island resorts and other places.

At present Mr. Reimers is the guest of Mrs. Stephen Pell at Ticonderoga, N. Y.

Sara Gurowitsch, Tennis Champion.

Sara Gurowitsch, the cellist under the management of the Music League of America, is as great an adept at the game of tennis as she is mistress of the cello. She has entered in many tournaments of New York, Brooklyn, and Long Island, and finds it a most pleasant diversion after a busy winter.

Elsa Fischer in New Hampshire.

The accompanying picture was taken from Mt. Abenaki, showing "The Balsams," Lake Gloriette and Dixville Notch, New Hampshire, where Elsa Fischer, the young American concert violinist, is spending the summer. Miss



WHERE ELSA FISCHER IS SPENDING THE SUMMER.
View from Mt. Abenaki showing "The Balsams," Lake Gloriette and Dixville Notch, N. H.

Fischer is greatly impressed with this beautiful country, which is called "the Switzerland of America."

Franceska Lawson Is Resting in Blue Mountains.

Franceska Kaspar Lawson, the popular Washington soprano, is at her summer home in Bluemont, Md., in the Blue Mountains, where she is enjoying a well earned period of rest and relaxation.

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NEW JERSEY TO HAVE PROBABLY THE LARGEST MIXED CHORUS IN THE WORLD.

Plans for Tri-City Festival Advancing Rapidly—Members of Newark, Jersey City and Paterson Chorus to Unite at Final Concert in Each City—Applications for Membership Being Received Daily—Choral Prize Offered Arouses Universal Interest.

The New Jersey Tri-City Music Festival, for which plans are developing with marked rapidity, is drawing the attention of the music lovers of the entire country. The fact that the Newark festival concerts last May were such a remarkable success when so many other festivals were financial failures alone aroused wide interest, but it is with particular watchfulness that all are awaiting the developments of the plans for next season.

When the various choruses meet early in the fall in preparation for next year's festivals, there will be organized undoubtedly the largest mixed chorus of adult voices in

the world. There have been combined various German choral bodies on the occasion of national or even State Saengerfests, which were even more monstrous in size, but as an individual organization under the one leadership and management, there is probably no other chorus so large.

It is planned to hold next year a festival in Newark and Paterson as before, and also to hold one in Jersey City. Each city will have its individual chorus, but on the final night of each series of concerts, the singers of the other two cities will unite with the local chorus, forming for

this occasion a combined choral body of some 3,000 voices. All three choruses will be trained under the baton of C. Mortimer Wiske, who has been the conductor of the Paterson festival for thirteen years, and who also directed the Newark concerts this season.

From the time the Newark and Paterson festivals ended last May, application for membership in the two organizations have been received daily. Judging from present indications the number of applicants will be overwhelming. This past season Newark had a chorus of 1,200 mixed voices, and Paterson had 600. It is expected that Newark will have half again as many next season and more if room can be found for them, and the Paterson chorus will without doubt double itself. Last season Jersey City sent 200 singers to Newark, but this year the Jersey City Festival Association is figuring on a chorus of from 500 to 700.

The recent announcement that a prize of \$500 would be offered for an American choral composition for mixed voices to be sung on these occasions, still brings numerous letters to the secretary, showing that composers in all parts of the country are expecting to enter the contest. All contributions must be in before October 1. The MUSICAL COURIER, issue June 30, published a detailed account of the necessary requirements.

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JEROME UHL BASS-BARITONE



A large audience greeted Jerome Uhl, bass-baritone, in Aeolian Hall yesterday afternoon. . . . He sang with style and taste.—New York American.

His voice is pleasing and resonant.—New York Evening World.

Although Mr. Uhl came to us unknown and unheralded, he left an altogether pleasing remembrance. His voice proved to be an organ of unusual richness. He phrased well and sang with both discretion and temperament. The audience rewarded the singer with round after round of applause.—New York Tribune.

Mr. Uhl's voice was of decidedly remarkable quality with considerable resonance and richness.—New York Times.

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Mildred Dilling Plays at Glenwood Mission Inn at Riverside.

Mildred Dilling, the harpist, is concertizing on the Pacific Coast.

On June 15 Miss Dilling played on an especial occasion, in the cloister music room of the beautiful Glenwood Mission Inn, at Riverside, Cal., Frank Miller, founder and proprietor. This music room is equipped with a splendid organ and is a part of the old mission church around which the present magnificent hotel is built.

"It was a joy to play in that marvelous music room," Miss Dilling wrote to a MUSICAL COURIER staff editor recently.

Besides her appearance at Riverside, Miss Dilling has played in concerts at Maryland Hotel, Pasadena, and Trinity Auditorium at Los Angeles. This last was an appearance on the same program with Carrie Jacobs Bond, composer, and Frederick Preston Search, cellist, at the ninth biennial convention of the National Federation of Musical Clubs.

Miss Dilling represented especially the American phase of harp music on this program.

The Los Angeles Daily Times, June 30, gave the young New Yorker this tribute:

"The second part of the program was devoted to the appearance of individual artists. A charming impression was made by Mildred Dilling, whose choice of selections



FRANK MILLER, MILDRED DILLING, HER HARP, NAPOLEON AND JOSEPH (MACAW BIRDS) AT THE GLENWOOD MISSION INN, RIVERSIDE, CAL.

and delightful interpretative ability deserve much commendation. Her last two numbers were her best. She gave the following: 'Song of the Boatmen,' Cady; 'Romance,' Frank la Forge; 'Bouree,' Bach-Saint-Saëns, and 'Impromptu-Caprice,' Pierre. She gets a great deal of color in her tonal effects, and she is well equipped technically."

San Diego, Coronado, San Francisco, Portland and Seattle will also be visited by Miss Dilling and she will be heard in each of these places. In fact, she will make an extended tour of the Pacific Coast, which will last until her return to New York in the fall.

Marie Kaiser and Her Canines.

In the accompanying snapshot, Marie Kaiser, soprano, is shown with two of her most ardent admirers. However, it is to be feared that they lack the true musical feeling, since they evidently care more for a game of ball or a race than for the serious contemplation of the works of Brahms, Schubert, Debussy and other song writers. How-



MARIE KAISER AND HER DOGS.

ever, being well bred canines, they usually keep their true feelings in check and politely listen to their mistress interpret the works of the various composers.

Cincinnati Conservatory of Music Celebrates Robert Franz Centennial.

On Tuesday evening, July 6, a large audience assembled in the concert hall of the Cincinnati Conservatory of Music on the occasion of the 100th anniversary of the birth of Robert Franz. This memorial took the form of a lecture-recital by members of the faculty.

An interesting paper was read by Edgar Stillman Kelley, who gave an outline of Franz's career, and discussed his influence on his contemporaries, among whom were Richard Wagner. Numerous Lieder, illustrating the different phases of the art work of Franz were given by John Hoffmann, tenor, accompanied by George Leighton, pianist.

The following program was presented:

Marie
Widmung
Das Macht das dunkelgrüne Laub

Für Music
Aus meinen grossen Schmerzen
Es hat die Rose sich beklagt
Mädchen mit dem roten Mündchen

Umsonst
Wonne der Wehmuth

Mutter o sing mich zu Ruh
Und die Rosen die prangen
Es klingt in der Luft
Im Rhein im heiligen Strome

Um Mitternacht,
Die stille Wasserrose
Stille Sicherheit
Willkommen mein Wald

Julia Claussen to Appear at Omaha Saengerfest and at Boulder Chautauque.

Julia Claussen, the contralto, has been engaged to appear at the National German Saengerfest, at Omaha, Neb., on Thursday and Friday, July 22 and 23, and she will also appear in recital at Boulder Chautauque, on August 5.

Mine and Captain Claussen and their two children, Sonja and Bojan, will spend some time in the beautiful Colorado mountains around Boulder, Estes Park, etc.

Greta Torpadie Is in the Berkshires.

Greta Torpadie, the young Swedish soprano, is spending the summer in the Berkshires.

Early in the summer season she was heard in her musical sketches at the summer home of various well known New York society people, including the late Mrs. Stuyvesant Fish, Mrs. Edward R. Hewitt and Mrs. Junius Spencer Morgan.

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Excellent Programs Well Carried Out on the National Holiday—"Pop" Season Extended—Current Mention.

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The week having opened with the big celebration of the national holiday, things musically have been comparatively quiet in this section during the balance of the week. On Monday many open air band concerts were scheduled to take place, but due to the rather perplexing atmospheric conditions prevailing here on that day only about half of the concerts took place. Several historical pageants and open air festivals were successfully produced. Of these the children's festival, which presented a series of dances enacted by children in costume at the Playstead in Franklin Park, attracted a multitude of people. The entertainment had been arranged by Mrs. William Butler and directed by Lilla Wyman. Interesting versions of various folk dances were combined with several musical numbers in making up the program.

"POP" SEASON EXTENDED.

The unusual weather conditions this season have had a decided tendency in keeping Bostonians away from vacation resorts and as one result of this, last Saturday the authorities at Symphony Hall decided on a supplementary season of "Pop" concerts. The supplementary season, which started July 6, will last until July 17. This year the regular season of "Pop" concerts in Symphony Hall was necessarily curtailed on account of the Boston Symphony Orchestra's trip to the Panama-Pacific Exposition at San Francisco in May, when it gave a series of thirteen concerts in Festival Hall. In other years the "Pop" season has lasted two months, but this season it was arranged to cover five weeks only. As the attendance for the five weeks was exceptionally good, it was very evident that the public demand favored a continuation of the season.

The announcement that there would be two more weeks of these enjoyable concerts came as a very agreeable surprise to the public, but the surprise was almost too sudden, it being well on toward the middle of the week before every one knew that the delightful concerts were being continued. Attendance on Tuesday and Wednesday nights was not of the usual size, but for the balance of the week nothing was left to be desired in this line.

Clement Lenom, who had charge of the orchestra last week, conducted again this week. He is very popular with the audiences and knows the wants of the people in program arranging. He gave two special programs this week, one on Wednesday night, when the program was built exclusively of operatic music of the Italian school, and the other on Friday night, when the program was devoted in large part to Tschaiakowsky numbers. The Italian program was one of unusual attractiveness and the first one of its kind this year at these concerts. Tschaiakowsky night of a fortnight ago was one of the most successful of the season. For the Saturday night concert another

very attractive program has been arranged by Mr. Lenom. It will include Chabrier's "Espana" rhapsody, Puccini's "Madame Butterfly" selection, Elgar's "Pomp and Circumstance" march, a Strauss waltz, and other numbers by Reeves, Waldteufel, Delibes, Caryl, Thomas, Verdi and Morse.

MISS BARROWS AT BOOTHBAY.

Harriot Eudora Barrows, who is now at Boothbay Harbor, Me., where she is in charge of the vocal department of the Commonwealth School of Music, appeared in a recital given by the school in Assembly Hall on Tuesday evening, July 6. Miss Barrows is distinguished in Boston music circles for her splendid success as a teacher and for her own admirable art of singing. She sang on this occasion Reger's "Waldeinsamkeit," "Dost Thou Know the Sweet Land" by Thomas, and "I've Been Roaming" by Horn. To this contribution it is learned that several encore numbers were added. She was assisted in the giving of the program by Albert Foster, violinist, and Clarence Hamilton, pianist. Schubert's sonatine, op. 37, and E. Grasse's sonata in C for piano and violin were the other numbers played.

A BRILLIANT YOUNG VIOLINIST.

Katherine Kemp Stillings, the young American violinist, who returned to this country last season on account of the European war, is apparently going to be denied the Russian concert tour which had been arranged for this coming season. Miss Stillings was for several years a pupil of Leopold Auer in St. Petersburg, having had the double distinction of being the first American pupil Professor Auer accepted and the only American musician thus far ever enrolled as a pupil in the Imperial Conservatory of Music at St. Petersburg. She was heard rather extensively in concert in the New England States last season, but owing to her late arrival in this country was unable to tour through the United States. She has an extraordinary talent for her chosen art and has been acknowledged by many to be one of the most promising young American violinists appearing on the concert platform today. She is to be heard extensively here next season.

MRS. HERMAN LEWIS VISITS BOSTON.

Mrs. Herman Lewis, the energetic and capable New York booking agent, was a visitor in Boston on Thursday of this week. On a trip combining pleasure with business she will be in the North Shore vicinity for a few days. Mrs. Lewis is very enthusiastic about her new business headquarters at 402 Madison avenue, New York, and indications point to the transaction of a large and flourishing business during the coming season.

HEINRICH GEBHARD WORKING AND RESTING.

Heinrich Gebhard has left the city for his rural retreat on the outskirts of Malden, a suburb of Boston. This prominent Bostonian pianist has planned a carefully detailed program for his "rest" activities during the summer months, and although he rigidly maintains that he never has time during the season to practice and that he must devote a goodly number of hours each day during vacation time to working up his next season's programs, and then, that this opportune time for composing could not be neglected, he did finally admit that he wasted a lot of time in hay making and taking tramping expeditions through the Blue Hills.

Mr. Gebhard is preparing for a very strenuous season, as his concert activities are going to be more pronounced next year than they have been for several years past. C. M. Loeffler, the well known composer and violin pedagogue, is a near neighbor to Mr. Gebhard in his summer home, and the writer has heard rumors of some highly interesting musical evenings that often take place in the Loeffler studio. These two noted musicians have been staunch friends for many years, Mr. Gebhard having played Loeffler's "Pagan Poem" when it was given its first performance by

the Boston Symphony Orchestra, and also when it had its first performance by the Chicago Symphony Orchestra.

CONSTANCE PURDY IN MAINE.

Constance Purdy, the American contralto and singer of Russian folksongs, has taken a new summer home near Ellsworth, Me., where she expects to remain for the balance of the season. Miss Purdy is accompanied by her pianist, Miss Hammond, and the two are looking forward to many weeks of uninterrupted preparation of their next season's programs.

ELLIS ATTRACTIONS EXTENSIVELY BOOKED.

Harry Cyphers, booking agent for the C. A. Ellis attractions, has just returned to Boston after a prolonged trip throughout the South and Middle West. He reports that conditions in the South appear to be very favorable for the coming season. His two chief attractions on this last trip were Fritz Kreisler and Geraldine Farrar, and both these artists have been engaged extensively in this section. Mr. Cyphers, who was formerly connected with the Shultz, Curtius and Powell company, of London, says that just at the present time of year he prefers to be in Boston rather than in Texas or the swamps of Florida and Louisiana. He has decisive sentiments about the high temperature in the aforementioned States.

RECITALS FOR TWO PIANOS.

Guy Maier and Lee Pattison, two local pianists, will be heard in a recital at Jordan Hall early in November, when the young artists will play selections written for two pianos. Since these two pianists have announced their intention of giving this program, much interest has been aroused about the plan, and it is understood that they will appear in several similar programs in this vicinity next season.

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ages :: :: :: ::

- R. Rappold, Marie.....New York City
Reavey, Ethel.....Asbury Park, N. J.
Reuter, Rudolph.....San Francisco, Cal.
Robinson, Walter H.....Harriettstown, N. Y.
Rübner, Prof. Dr. Cornelius,
Onteora, Tannersville P. O., N. Y.
- S. Scott, John Prindle.....Norwich, N. Y.
Sembach, Johannes.....Edgemere, L. I.
Shaefer, G. A. Grant.....Graniteville, P. Q., Can.
Sharlow, Myrna.....Harrison, Me.
Shaw, Alfred D.....Ocean City, N. J.
Spry, Walter.....San Francisco, Cal.
St. Amory, Amory.....Lake Placid, N. Y.
Stalls, Paul.....Chautauqua, N. Y.
Starr, Evelyn.....Wolfville, N. S.
Stillman, Louis.....Lake Placid, N. Y.
Strickland, Lily.....Montreat, N. C.
Strock, Mabel.....New York City
- T. Thunder, Henry Gordon.....Ventnor, N. J.
Truette, Everett E.....Greenville, Me.
- V. Verlet, Alice.....New York City
Visanska, Daniel,
Old Forge, Adirondack Mts., N. Y.
Von Klenner, Katherine E.,
Point Chautauqua, N. Y.
- W. Wakefield, Henriette.....Norwalk, Conn.
- Z. Zoller, Ellmer.....Bridgton, Me.

lulu, is at present enjoying a period of relaxation at Los Angeles, Cal. Horseback riding and long motor trips over the beautiful country of Southern California help to pass away the time most delightfully. Miss Lyne declares she feels greatly benefited by the change and rest and expects to return East "ready for hard work."

Mme. Galski Talks on Modern Tendencies.

"Modern composers like Strauss," asserts Johanna Galski, "have brought the voice down to the level of one of the instruments of the orchestra. They have produced something quite ridiculous as far as the singer is concerned. People expect to hear operas sung. The Strauss operas not only offer the singer a task entirely ungrateful to them, but distinctly harmful. I hear people saying that singing will cease to be an element in opera and that the lyric drama will turn into spoken drama with an elaborate orchestral accompaniment. Such ideas are, to my mind, absurd. Opera will always continue to exist and people will always want to hear beautiful singing."

"Wagner intended that the orchestra in his operas should be placed under the stage, and partly covered, so that every tone and syllable of the singer might carry over it. Outside of Bayreuth they put the orchestra on a level with the singers. But if the singers cannot always make themselves heard, one must not blame Wagner. He never intended to have matters arranged this way. But Strauss and others today do not lower their orchestra and are not careful to moderate their orchestral dynamics for the singers. If the singer does not force her tones she cannot make herself heard. And to force the voice means disaster."

"If one hears an opera of Wagner in which those on the stage have trouble getting their voices across the orchestra, the fault is the conductor's. If ever at a rehearsal I notice that the conductor is driving the orchestra too strongly for me, I stop singing. Lilli Lehmann did exactly the same thing, and when a conductor would stop to find out what is wrong, she would answer that she did not intend to injure her voice. And so I assert that if the modern operas are so constructed that their composers force the artists to strain their tones they cannot expect to survive. In a sense, I am an artistic suffragist—I believe in something like equality between singer and instrumentalists."

Hearn Joins Westminster College Faculty.

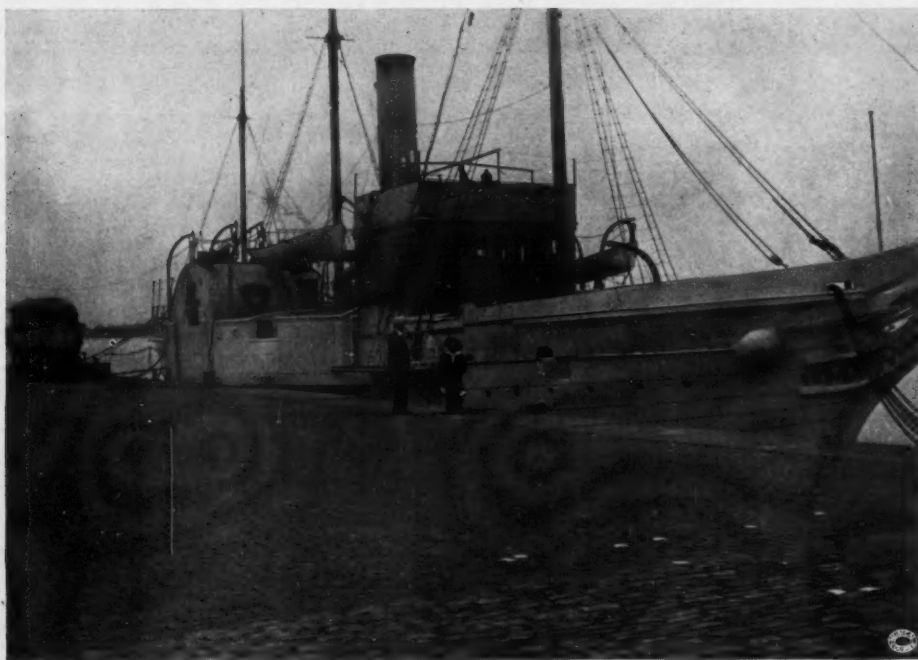
Edward French Hearn, pianist and teacher, has accepted the position of professor of piano playing at the department of music, Westminster College, New Wilmington, Pa., where William Wilson Campbell is the director. Mr. Hearn, who is a former student and teacher in the department of piano playing, is a welcome addition to the faculty of the music department. For the past four years he has been director of music in Fairmont Seminary for young women.

Mr. Hearn's training began when he was very young and has continued under careful tutors, whose work is excellently exemplified in his mature study. For one season Mr. Hearn was in New York, where he became favorably known as a concert pianist and excellent accompanist. His experience as teacher, as well as concert performer, makes him a valuable acquisition to the faculty of Westminster College.

What Is Fame?

Consulting his Santa Fe baedeker, Leonard Liebling, en route to the Coast, found that Emporia was celebrated as the home of Old Bill White and Aged Walt Mason; but when the train paused at Emporia the passengers became absorbed in the Harvey dining room in the station.—From "A Line-O-Type or Two" in the Chicago Tribune, June 28, 1915.

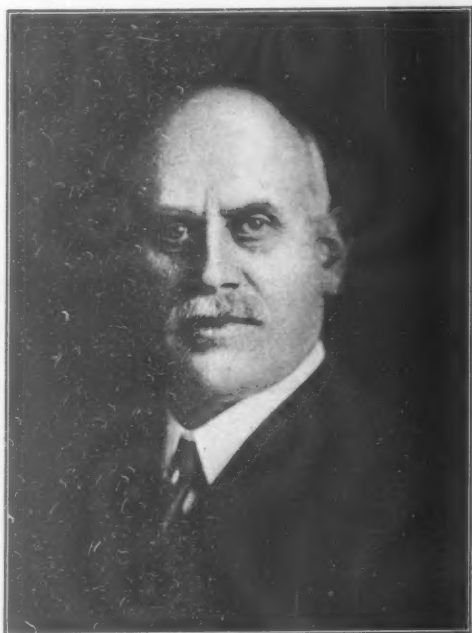
Appreciating Art.



MR. AND MRS. U. S. KERR VIEWING WARSHIP.

Mr. and Mrs. U. S. Kerr viewing the oldest iron warship in the world. This was taken in Erie, Pa., where Mr. Kerr recently appeared in song recital. Whether or not the "Kerrs" were representing the "Allies" is uncertain. However, they were shot at, by the German pianist, A. W. Bengemeister, with the above result.

PROGRESS OF FEDERATED MUSIC FESTIVAL ASSOCIATION.



WILLIAM C. TAYLOR, Secretary-treasurer, Secretary of Springfield Music Festival Association and The Orpheus Club (150 men), Springfield, Mass.

The Federated Music Festival Association was formed at the Onondaga Hotel, Syracuse, N. Y., Friday, December 11, 1914. At this meeting there were present: Albert A. Stanley and Charles A. Sink, of the University Music Society, Ann Arbor, Mich.; Dean Peter C. Lutkin, of the Chicago North Shore Festival Association, Evanston, Ill.; Dr. Hollis Dann, director of the Cornell University Music Festival, Ithaca, N. Y.; Thomas C. Ryan, director of the Musical Festival Association, Utica, N. Y.; J. Burt Curley, Music Festival Association, Schenectady, N. Y.; Andrew T. Webster, director of Philharmonic Society, Buffalo, N. Y.; Tom Ward, director of the Central New York Music Festival Association, Syracuse, N. Y., and William C. Taylor, secretary of the Springfield Music Festival Association, Springfield, Mass.

Following are copies of the constitution and bylaws of the association, and of a letter which has been sent to the Music Festival Associations throughout the country. These give a comprehensive idea of the plans of the Federated Association:

Constitution.

ARTICLE I. NAME.

The name of this organization shall be "Federated Music Festival Association."

ARTICLE 2. OBJECT.

The object of this Federation shall be, first, to increase the efficiency of the various festivals given by the members of this Federation by mutual interchange of ideas relative to the artistic and administrative problems involved; and,

second, to encourage and stimulate public interest in the larger choral and orchestral compositions.

ARTICLE 3. MEMBERSHIP.

Section 1. Any institution or association giving music festivals shall be eligible. The term music festival shall be construed as including a series of at least three concerts, with a professional orchestra and a regularly constituted chorus.

Section 2. Membership confers the right of representation at all meetings by any number of delegates, who shall have all the privileges of membership, except that the delegates from each membership, respectively, shall vote as a unit and be entitled to but one vote.

ARTICLE 4. OFFICERS.

Section 1. The officers shall consist of a president, vice-president and a secretary-treasurer, and two directors, who, together, shall constitute an executive committee of five.

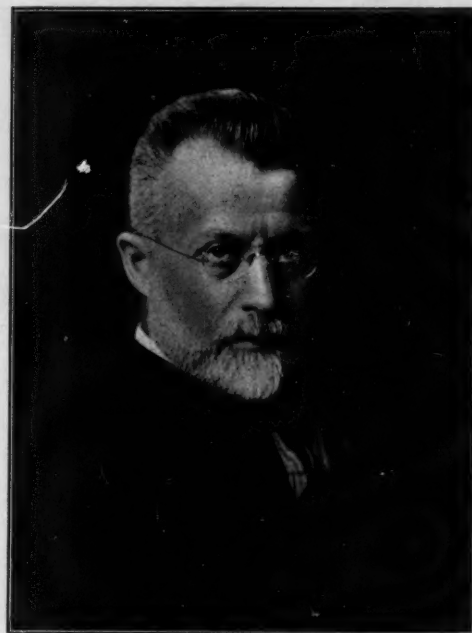
Section 2. The president, vice-president and secretary treasurer shall be elected at the annual meeting, and the two directors appointed by the incoming president. The officers shall hold office for one year and until their successors are chosen.

ARTICLE 5. AMENDMENTS.

This constitution may be amended or changed by a two-thirds vote of the membership present at any regular or special meeting, provided written notice shall have been mailed to each member fifteen days prior to the date of said meeting.

By Laws.

1. Duties of officers. Duties of officers shall be such as appertain to their respective offices; and the executive



PETER C. LUTKIN, Vice-president, Dean, musical director, Chicago-North Shore Festival Association, Evanston, Ill.

A great benefit to the musical directors in getting together and discussing works which have been given, commenting upon the comparative success or non-success, and calling attention to desirable new works; discussing the best way of conducting rehearsals, and of holding the attention of the singers; talking over soloists and orchestras, as well as effective arias and concert numbers for the soloists.

The best method of organizing a chorus, and of keeping up the attendance.

Methods of handling ticket sales. All secretaries to bring to the annual meeting samples of tickets, seasons and singles, and chorus tickets, plans, and all matter pertaining to auction and ticket sales. Publicity Committee and how it should be organized in each association.

Comparison of cost with the idea of eliminating unnecessary expense.

Every member of the Federated Association to imprint on all printed matter "Member of Federated Music Festival Association."

The above are only a few of the things thought of; after the organization is under way other lines will develop which will be of interest to all of us.

In June the annual meeting of the association will be held in Buffalo, N. Y., and we are very anxious to have as many of the music festival associations throughout the country join us before that time, so that a large number of delegates will be present at this meeting. I should be very much pleased to receive your application for membership, with the necessary fee of \$25, if your directors think it wise to join.

The Federated Association includes in its membership at the present time the following:

Philharmonic Society, Buffalo, N. Y.—Andrew T. Webster, director; G. T. Ballachey, secretary.

Chicago North Shore Festival Association, Evanston, Ill.—Peter C. Lutkin, director; Irving Hamlin, secretary.

University School of Music, Ann Arbor, Mich.—Albert A. Stanley, director; Charles A. Sink, secretary.

Cornell University Musical Festival, Ithaca, N. Y.—Hollis Dann, director.



ROBERT H. HEUSSLER, President, Member of the Philharmonic Society, Buffalo, N. Y.

committee shall also pass upon applications for membership.

2. Dues. The annual dues shall be determined at the regular annual meetings and shall be payable immediately thereafter.

3. Meetings. (a) Annual meetings of this Federation shall be held on or about the 15th day of June of each year, subject to the call of the president. (b) Special meetings shall be held upon call of a majority of the executive committee, or upon petition of any five members.

4. Amendments. Amendments to these bylaws may be made at any regular meeting upon a majority vote of the memberships present.

The Letter.

MY DEAR SIR—Last December representatives from six music festival associations met in Syracuse and formed the Federated Music Festival Association.

We think it would be an advantage for every music festival association in the country to join, as there are a great many benefits to be derived from the Federated Association; a few of which are:

A cooperative spirit to simplify the methods of organization, so that there will be practically no lost motion.

Uniform contracts with artists; concentrated efforts to secure artists who will appreciate an engagement and who will not willfully break a contract.

To assist new artists.

Make the Secretary's office a clearing house for dispensing various items of information, and through which the secretaries of all associations may apply for such information as they desire. (A record is kept in this office of all works owned by the different associations, their condition, number of copies of each, and rental price of same. We also keep every association informed of the works done and artists engaged by all the other associations.)

Definite duties of music festival directors.



HOLLIS DANN, Executive Committee, Musical Director, Cornell University Music Festival, Ithaca, N. Y.



W. PAIGE HITCHCOCK, Executive Committee, Director, Central New York Music Festival Association, Syracuse, N. Y.

Central New York Music Festival Association, Syracuse, N. Y.—Tom Ward, director; Melville Clark, secretary.
Springfield Music Festival Association, Springfield, Mass.—John J. Bishop, director; William C. Taylor, secretary.
Very truly yours,
WILLIAM C. TAYLOR,
Secretary-treasurer.

The First Annual Meeting.

The first annual meeting of the Federated Music Festival Association was held at the Iroquois Hotel, Buffalo, Tuesday, June 8, 1915. There was a large attendance of members from the various music festival associations throughout this section of the country. The principal topic of the afternoon session was an informal discussion of the best methods of conducting festivals. An exhibition of material used in festival work was shown, which included the different kinds of tickets, advertising matter, letters to the chorus, stating plans, letters and postals to the public, envelopes in which music is kept at rehearsals, attendance sheets for chorus, rehearsal cards for marking, and many other things.

At the evening session a few of the subjects discussed were the best works to be performed at festivals; how to handle the ticket sale; how to advertise in the most effective manner, and how to keep up the attendance of the chorus at rehearsals. All of these subjects were taken up both at the afternoon and evening sessions in a very thorough manner and were discussed by everyone present, the different members taking notes, etc. A great deal of benefit was apparently derived from these sessions.

One very important subject which was discussed at length was that of the budgets for the recent festivals given by the members of the Federated Association. Each detail of the budget was taken up and discussed freely.

The following officers were elected for the year 1915-1916: President, Robert H. Heussler, of Buffalo; vice-president, Peter C. Lutkin, of Evans'on, Ill.; secretary-treasurer, William C. Taylor, of Springfield, Mass.; executive committee, the above officers and W. Paige Hitchcock, of Syracuse, also Hollis Dann, of Ithaca, N. Y.

The members of the Federated Association agree to rent to other members of the association works which are in their libraries for ten cents a copy. This is a great help to members, as it is about one-half the price for which the music can be rented from other sources. The secretary at his office in Springfield has a list of all the works which are owned by each association, and will send the list to other members of the Federated Association upon request. It is hoped before the next meeting, which is to be held at Ithaca, N. Y., next June, that most of the music festival associations in the country will join the Federated Association. Of course the greater the membership in the national association, the better it will be for all, because there will be more ideas and more good will come from large numbers.

While at Buffalo on June 8, the visiting members were very pleasantly entertained by the members of the Philharmonic Society of that city, and were the guests at an enjoyable dinner.

Any music festival association wishing for further information regarding the Federated Association may write to the secretary, William C. Taylor, 168 Bridge street, Springfield, Mass.

Christine Levin's Southland Programs.

Christine Levin, the New York contralto, gave recitals at the University of Georgia Summer School, July 7 and 9.

The first, consisting of four parts, included classical songs; modern German, French and Russian songs; old airs and folksongs and songs by American composers.

The second program was made up of songs of Italian, French, Russian, German and Scandinavian composers; favorite old songs by American composers and recent songs by American composers.

"Serenata" for Piano, by Howard B. Keehn.

Howard B. Keehn's new "Serenata" for the piano, which is the third number of the Five Lyrics recently published by Harry H. Bellman, of Reading, Pa., will find many admirers. It is original, without extravagance, and effective without difficulty. Any good amateur pianist can play it, and if it is played even fairly well it will surely please. Harry H. Bellman, of Reading, Pa., is the publisher of this "Serenata," together with the other four numbers of a volume of Five Lyrics for piano.

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Mrs. Fischer at Minnesota Convention.

Marie Gjersten, wife of Carlo Fischer, the local manager of the Minneapolis Symphony Orchestra, was one



MME. GJERSTEN-FISCHER.

of the successful soloists at the recent Minnesota State Music Teachers' Convention.

David Hochstein in Rochester.

Circulars have been sent out from Rochester by the D. K. G. Conservatory of Music, to the effect that David Hochstein has consented to teach eight pupils there during the summer months, and if sufficient interest can be aroused among Rochesterians, Mr. Hochstein will return next season and act as advisor to the faculty of the conservatory.

The Music League of America is arranging Mr. Hochstein's tour for the coming season. This violinist already has numerous dates.

Mme. Alda's Tours.

Among the many engagements booked for Frances Alda, soprano, of the Metropolitan Opera Company, may be mentioned the Denver Colorado Philharmonic Society and the Colorado Springs Music Club. Mme. Alda will make a concert tour to the Pacific Coast in March, 1916, under the management of Haensel & Jones, of Aeolian Hall, New York.

Anita Rio Bookings.

Anita Rio, the American soprano, has been engaged through Haensel & Jones for the Worcester (Mass.) Festival, October 7. She will also be the soloist with the Orpheus Club, of Buffalo, December 8.

Oscar Saenger Will Resume Teaching October 1.

Oscar Saenger has discontinued his work for the summer and will spend his vacation on his farm in Connecticut, resuming teaching October 1. All communications regard-

ing lesson appointments, etc., may be addressed to his secretary, L. Lilly, 6 East Eighty-first street, New York City, telephone 687 Lenox.

Brussels Press Lauds Carl Friedberg.

"The musical world of Brussels has had frequent occasions to become acquainted with Mr. Friedberg's fine qualities, for few pianists can be compared to him. His technic is veritably miraculous, and the instrument seems to be transformed into a living thing under the magic of his fingers."—Belgian Gazette.

"The soloist of the concert, Carl Friedberg, in his magnificent playing of the Schumann concerto evinced himself to be a worthy pupil of the widow of the master. It is impossible to infuse greater musical understanding and poetry, sentiment and depth as well as imaginative ease into any piece. . . . Mr. Friedberg brought into full play his marvelously fine shading, of which the pianissimo is perhaps the most remarkable."—Guide Musical.

"The pianist, Carl Friedberg, whose splendid and unique talent we have frequently had occasion to laud, played at this concert, and his success was more than a success. His manner of playing the Schumann concerto can truthfully be said to be a tremendous event; so marked was it by warmth of expression, delicacy in shading and a royal magnificence of conception."—La Dernière Heure.

"The pianist at the Ysaye concert was Carl Friedberg. His name is to be written in letters of gold, for it is the name of a truly great artist. His playing of the Schumann concerto showed that he is capable of comprehending the delicate romanticism of this great soul. Mr. Friedberg proved himself to be a poet as much as a pianist in his interpretations. Higher praise can be given no man."—L'Indépendance Belge.

"At last a pianist—a true artist—who does not look upon the piano as a machine for the perfecting of certain specialties. Carl Friedberg is a past master of musical expression, and I do not believe it is possible for any artist to give a more spiritual, poetic and finely tempered interpretation of the wonderful Schumann concerto."—Le Petit Bleu.

Merle Alcock and John Campbell at Worcester Festival.

Merle Alcock, the contralto, who won no little fame as soloist on the spring tour of the New York Symphony Orchestra, has been engaged as soloist for the Worcester (Mass.) Festival. Another Haensel & Jones artist engaged for this big musical event is John Campbell, the tenor of the Marble Collegiate Church, New York.

Leginska Will Play at Maine Festivals.

Leginska, the English pianist, will be soloist at the Portland (Me.) Festival, October 13. This young pianist will also be the soloist at Bangor, October 9. Both of these engagements were made by Haensel & Jones, through the director of the Maine Festivals, William Rogers Chapman.

Althouse Saengerfest Engagements.

Haensel & Jones announce the engagement of Paul Althouse, tenor of the Metropolitan Opera Company, for the Omaha Saengerfest, July 22 and 23, 1915. Mr. Althouse has also been engaged for the San Francisco Saengerfest August 6, 7 and 8, 1915.

Christine Miller Recitals.

Christine Miller, the contralto, will give a recital in Norwich, N. Y., October 15, and a joint recital in Washington, D. C., October 29 with Emilio de Gogorza, the baritone.



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NEWS FROM VARIOUS CITIES

Fort Worth.

Fort Worth, Tex., June 30, 1915.

An event of importance musically was the recent production of Handel's "Messiah" by the Fort Worth Choral Society of 150 voices under the direction of Josef Rosenfeld. The work was given with accompaniment of full orchestra, with W. J. Marsh at the piano and the following soloists: Helen Fouts Cahoon, soprano; Lucile Burke Bennett, contralto; W. A. Jones, tenor, and Frank C. Agar, bass. The oratorio was given a creditable rendition, the chorus doing satisfactory work for a first performance and exhibiting a fine enthusiasm which thrilled audience and singers alike. The "Hallelujah" chorus, which was redemanded by the large audience, was sung with genuine inspiration. The solo parts were in capable hands. Mrs. Cahoon sang the soprano lines with purity of tone, clarity of diction and depth of feeling, her rendition of "I Know That My Redeemer Liveth" being especially beautiful. This was Mrs. Cahoon's first appearance in Fort Worth as an oratorio singer and she added new laurels to her already great popularity. Mrs. Bennett, of Dallas, though called on at the last moment on account of the resignation of another singer, gave the contralto part a beautiful and reverent reading, her voice and style being especially suited to oratorio work. W. A. Jones, the tenor, has long been a favorite with Fort Worth audiences and his work on this occasion was quite in keeping with his usual excellent standard, though he, too, had been secured for the part at a very late date. Frank C. Agar was entrusted with the lines for the bass to the complete satisfaction of all concerned. An outstanding feature of the whole production was the capable work of W. J. Marsh at the piano. The officers of the choral society are Leon Gross, president; W. G. Newby and H. B. Christian, vice-presidents; J. Montgomery Brown, secretary; John W. Covey, treasurer, all leading business men of Fort Worth. It is planned to give a performance of "The Messiah" once each year. The ladies of the Euterpean Club were sponsors for the organization and they are to be highly congratulated upon the successful culmination of their plans in this first production. Special credit is due to the committee in charge, which included Mrs. H. Clay Walker, chairman; Mrs. F. L. Jaccard, Mrs. R. B. West, Mrs. Louis Morris and Mrs. J. Montgomery Brown.

The annual spring concert of the Harmony Club, given recently, surpassed all former efforts of this progressive organization. Under the efficient direction of Carl Venth, the chorus of sixty members has been making constant advancement during the past two years until now it is one of the best trained and most efficient women's choruses in the South. The principal choral works of this program were "The Slave's Dream," by Alexander Matthews, and "Viennese Serenade," by Stevenson. In "The Slave's Dream," which is an interesting work for women's voices, some splendid effects were achieved. W. D. Smith, tenor soloist, assisted in this number, giving an artistic performance. In Stevenson's "Viennese Serenade" the club was assisted by Frank C. Agar, baritone, and a string quintet composed of E. Clyde Whitlock,

first violin; Phil Epstein, second violin; Sam S. Losh, viola; F. R. Fuller, cello, and G. E. Echols, bass—Mr. Venth having made the arrangement for the strings. The combination made one of the most effective numbers ever heard here and the audience was enthusiastic in its approval. Of Mr. Agar's splendid singing I have spoken earlier, so it is only necessary to state that on this occasion he aroused the usual enthusiasm. This number lies a little high for the average baritone, but Mr. Agar was fully equal to all its demands. Another outstanding feature of this program was a brilliant performance of the Grieg piano concerto by Dot Echols, the talented accompanist of the club. She was ably supported by the string quartet mentioned above, with George E. Simpson at the second piano. Mrs. E. Clyde Whitlock, another excellent pianist of the club, played the Chopin ballade in A flat with splendid tone and finish. The remaining numbers included a splendid rendition of the "Rigoletto" quartet by Mrs. W. C. Bryant, Mrs. J. C. Foster, Frank Agar and George Ihlefeldt, which was redemanded; "The Gypsies" (Brahms), by Mrs. R. I. Merrill and Mrs. H. N. Brindley, an excellent example of beautiful duet singing, and an eight-hand arrangement of "The Ride of the Valkyries," brilliantly played by Mrs. W. B. Tyer, Mrs. George Conner, Mrs. H. L. Rudmose and Mrs. Paul Brown. The annual luncheon held on the day following the concert, at the Metropolitan Hotel, closed the most successful year the Harmony Club has known. Helen Bowman, the valued secretary of the club, presided most graciously as toastmistress, and the capable committee of arrangements consisted of Martha Lightfoot and Mrs. W. D. Wilhoit.

Fort Worth is justly proud of her many capable teachers of music in its various branches. The many pupils' recitals given this spring have been splendid examples of the general excellence of the work being done by these teachers. Those who have presented pupils in various grades include Guy Richardson Pitner (piano), Helen F. Cahoon (voice), Carl Beutel (piano), Carl Venth (violin), George E. Simpson (piano), Frederic Cahoon (violin), L. Allee Dyer (piano), Sam S. Losh (voice and piano), Ernest T. Croft (piano), Andrew Hemphill (voice) and Mrs. James F. Roach (piano). On account of illness, it has been possible for the writer to attend only two of these recitals, but she is told that in each instance much creditable work was done. I heard the work of Mr. Croft's pupils and it was indeed interesting, showing careful and conscientious training of a fundamental nature. Mr. Losh presented his pupil, Mabel Helmcamp Neely, in a program of modern ballads and it has not been my pleasure in many a day to hear a prettier voice or more beautiful ballad singing from other than professionals. It was a beautiful program and the singer's delightful simplicity made a direct appeal to her hearers. Mrs. Neely was assisted by Dot Echols, pianist, whose excellent work has been spoken of in a former article. Miss Echols is a pupil of George E. Simpson. She contributed two interesting groups to this pleasing program. L. M. L.

St. John.

St. John, N. B., June 30, 1915.

An interesting local concert was given by the Misses Lugin in the Germain Street Institute, June 8. The program was good, and despite a heavy rain there was a large audience present.

FIVE LYRICS FOR PIANO

By HOWARD B. KEEHN

- I A Song Without Words
- II Album Leaf
- III Serenata
- IV Minuet Antique, Ye Olden Times
- V Sarabande

These are five unusually good numbers for use in concert, recital and teaching. Copies can be secured from any music dealer or directly from the publisher, HARRY H. BELLMAN, 238 WUNDER STREET, READING, PA. Price, postpaid, forty cents.

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The soloists of the evening were Bessie Wry, soprano; Guy Holly Taylor, tenor, and Mrs. Kent Scovil, pianist. There were also mixed quartets by Bessie Wry, soprano; Mrs. U. H. Osborne, contralto; Frank Wry, tenor, and U. H. Osborne, bass. Mr. Taylor's work was exceptionally good. He was in fine voice and the singing of his varied numbers was marked with much temperament. His first, "Romance," from "Carmen," was given with good conception. In response to an enthusiastic encore, he gave Winter Watts' "Alone" with dramatic force. His other selections were two groups of songs, the first included "Beloved, It Is Morn" (Aylward), "To Lucasta" (Ware), "The Owl" (Wells); the second, "Sylvain" (Sinding), "The Star" (Rogers), "Duna" (McGill). In response to an encore, Mr. Taylor sang that taking little song, "Why," by John Barnes Wells. Bessie Wry sang delightfully. Her light lyric soprano was clear and sweet, and she sang with vivacity her bright selections, receiving much applause. As an encore to her number, "Non destarmi," from "Romeo and Juliet," she gave "Little Moccasins" by Liza Lehmann. Her other songs were "May Morning" (Manning), "A Memory" (Parks) and "The Little Elfman" (Wells). The last song she was obliged to repeat. The mixed quartet did good work, being nicely balanced and singing well together. Their enunciation was clear and distinct, and careful attention to marks of expression brought out their respective numbers delightfully. The following were given: "Oh, Who Will O'er the Downs So Free" (De Pearsall), "Daybreak" (Parker) and "O'er the Meadows" (Boynton Smith). This latter number was repeated in response to an encore. Mrs. Kent Scovil, always a welcome addition to any program, contributed two pleasing numbers. Rubinstein's barcarolle and "Danse Negre," by Scott, were grouped and formed a charming contrast. Liszt's "Tarantelle" was played in splendid style and Mrs. Scovil received an enthusiastic recall. As accompanist Mrs. Scovil did admirable work. A part of the proceeds of each of these concerts was devoted to patriotic movements.

A. L. L.

Denver.

2735 E. Colfax Avenue,
Denver, Colo., July 5, 1915.

A series of eight chamber music concerts is being given during the summer in the ballroom of the Brown Palace Hotel by the Saslavsky Quartet, of New York City, under the management of Signor Cavallo. Alexander Saslavsky has become quite a favorite with Denver music lovers, having spent the past two summers in the city as concert master of the Cavallo Symphony Orchestra. Associated with him in the quartet are Nathaniel Finkelstein, second violin; Hans Weissman, viola, and Jacques Renard, cello. The concerts are given at four o'clock on Friday afternoons. The first program, June 25, was as follows: Quartet No. 8, by Haydn; "Solitude sur la montagne," by Ole Bull; "Molly on the Shore," arranged by Percy Grainger, and quartet No. 2 in D by Borodine. The second program, July 2, included "Quartet-American," by Dvorák; three short numbers by Glazounov, in modo antico, valse and Orientale, and the César Frank quintet. Jeanne de Mare, local pianist, assisted the quartet in the latter number. It speaks well for the city, musically, to say that

these concerts were finely attended and warmly applauded.

The concerts given in City Park every evening by the Municipal Band, under Frederick Neil Innes are remarkably well attended notwithstanding the extremely cool weather. The programs are made up of both popular and classical music.

The first concert of the season at Elitch's Gardens was given Thursday afternoon by a small orchestra under Horace Tureman, conductor, with Permelia Newby Gale, contralto, as soloist. A light program consisting of marches, waltzes and airs from the operas was given. Mrs. Gale made an excellent impression by her singing of "O don Fatale," by Verdi, and "My Heart at Thy Sweet Voice," by Saint-Saëns.

A notable concert will be given at the Auditorium on July 25 when Henri Scott, the grand opera baritone; Mr. de Voto, pianist of Boston, and the Saslavsky Quartet will appear.

Julia Claussen, contralto, has been booked for an appearance here in October, under the direction of Father Burke.

DOLORES REEDY MAXWELL.

Unclaimed Letter.

A letter addressed to Morris Schaffner or Maurizio Scaffi is being held for claimant at the MUSICAL COURIER office, 437 Fifth Ave., New York.

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